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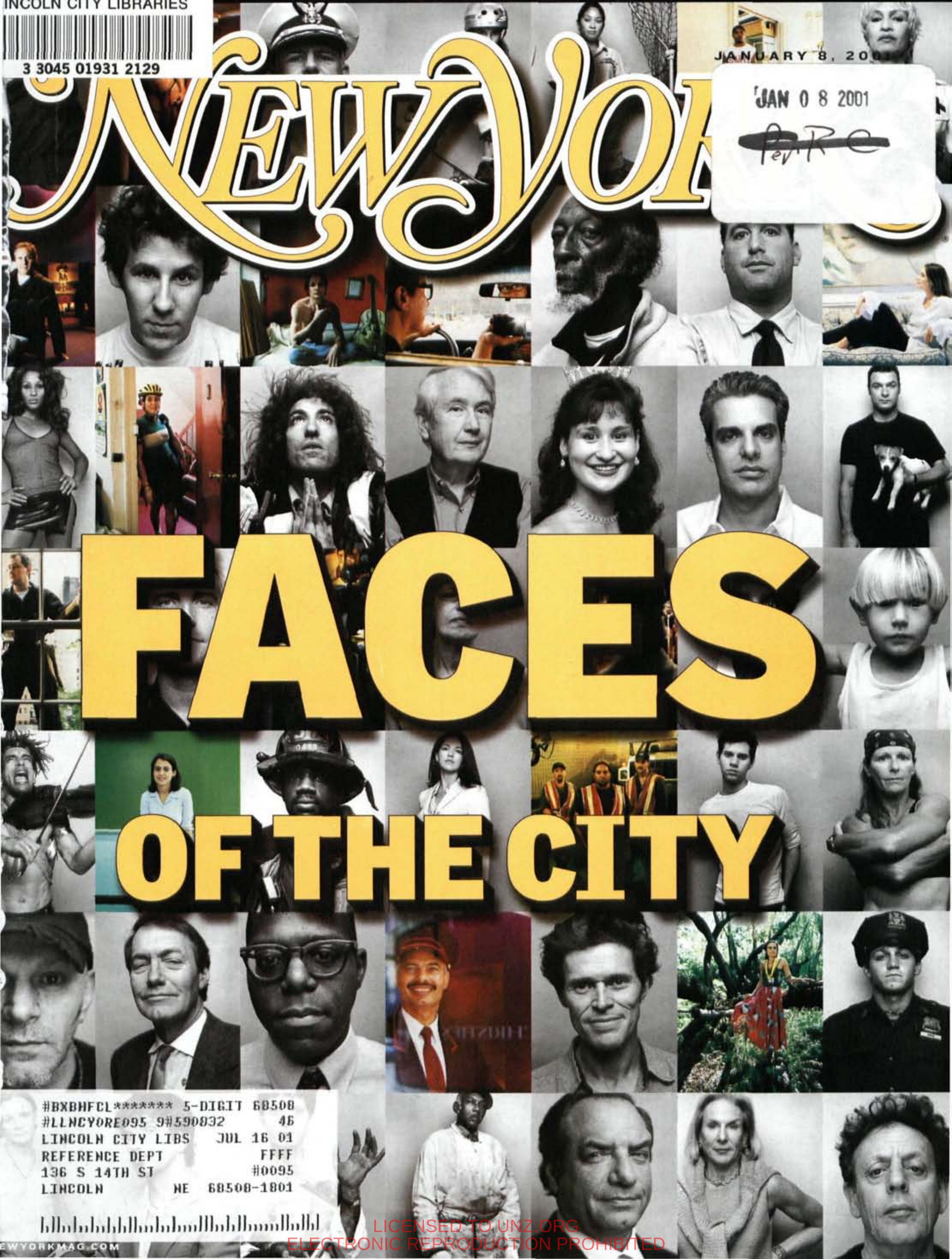

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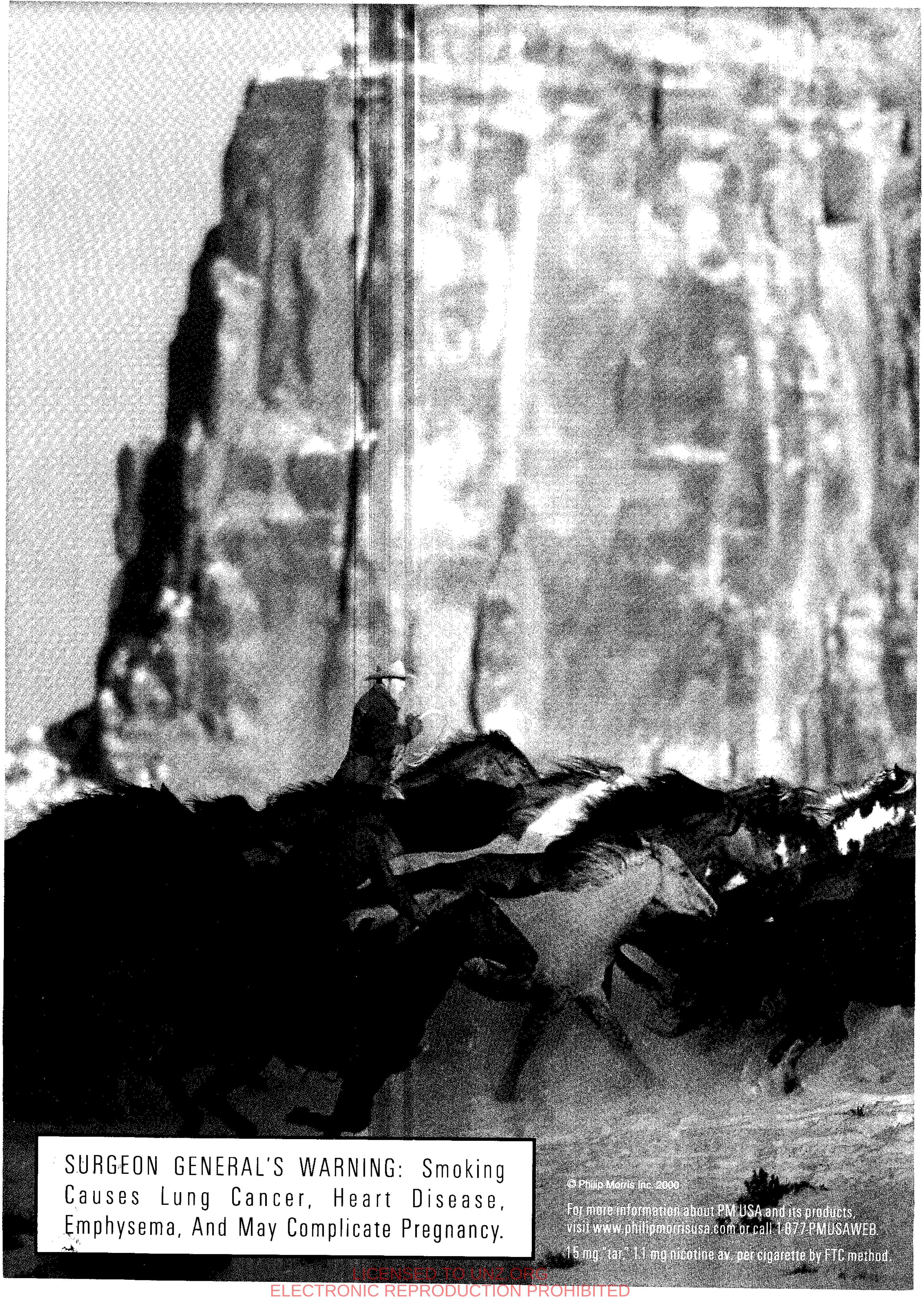

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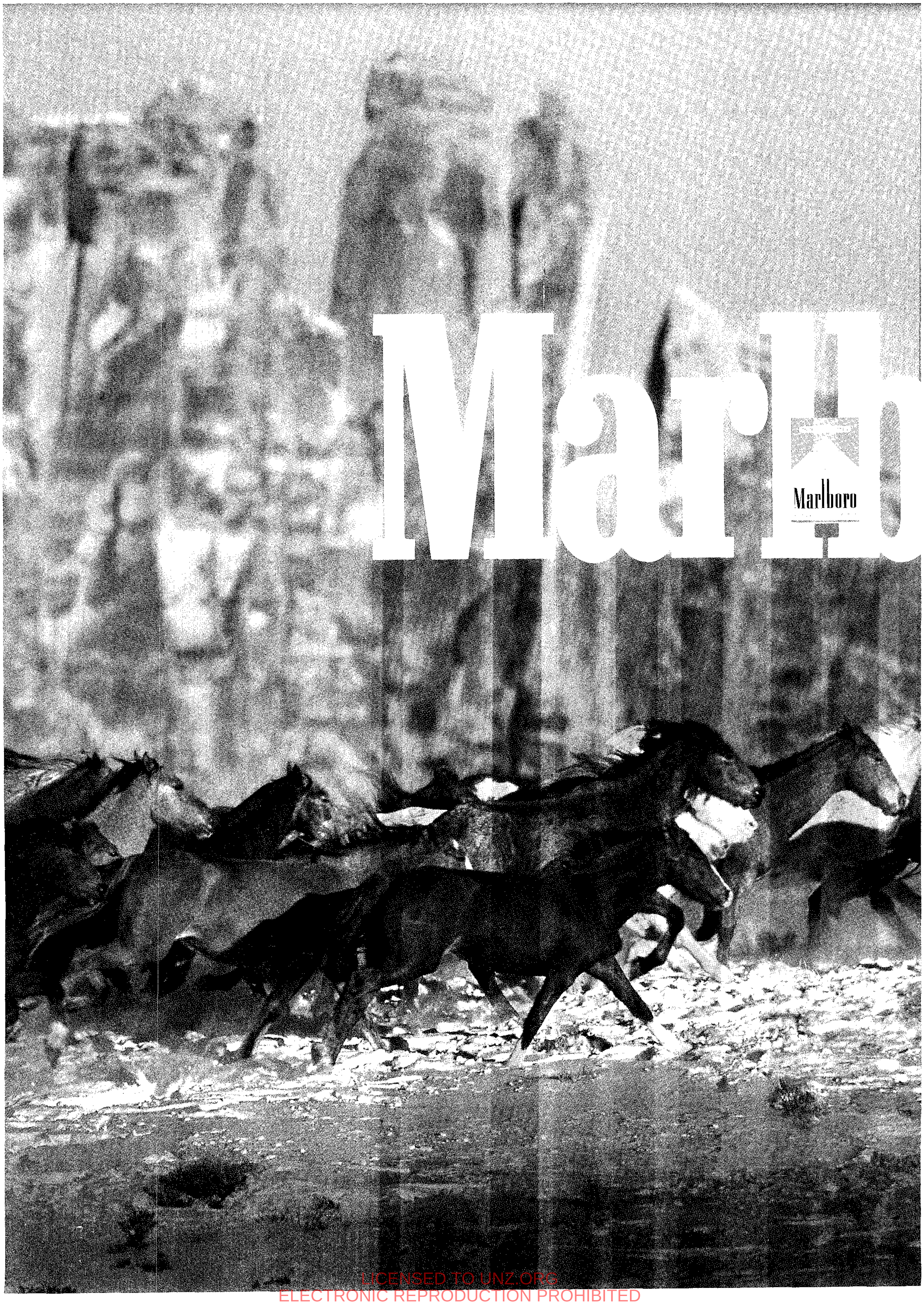
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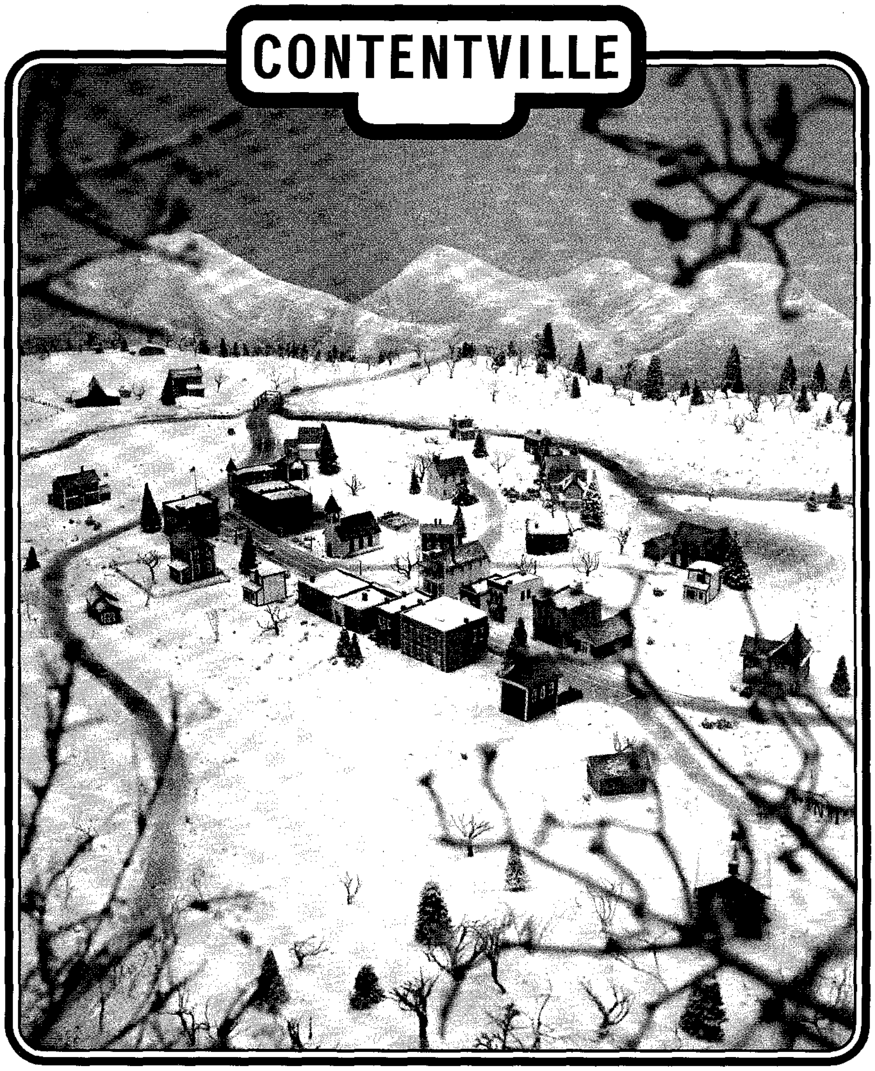

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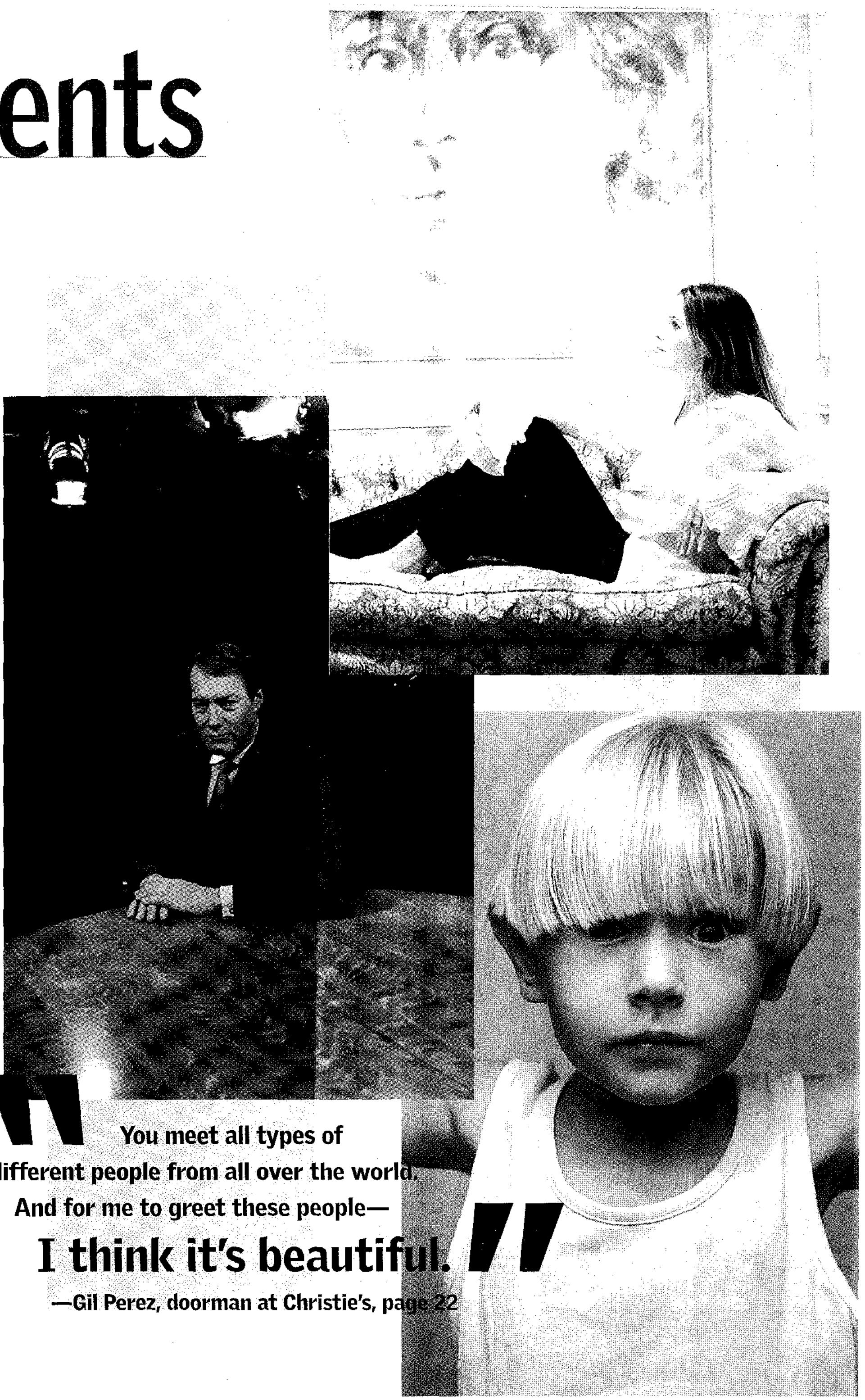

> **"You meet all types of different people from all over the world. And for me to greet these people—**
> **I think it's beautiful."**
> **—Gil Perez, doorman at Christie's, page 22**

23 **Faces Forward** Photos by Frank W. Ockenfels 3

The story of a city is written in its faces. And in New York, more than in other American cities, you can read it, in all its amazing diversity, on every sidewalk, where the window-washer and the doorman rub elbows with the actress and the tycoon. In this issue, contributing photographer Frank W. Ockenfels 3, known for his honest, incisive celebrity portraiture, turned his camera on the people who make the city work. They're faces you'll recognize, even if you've never laid eyes on them. They're your neighbors.

COVER: PHOTOGRAPHED BY FRANK W. OCKENFELS 3.
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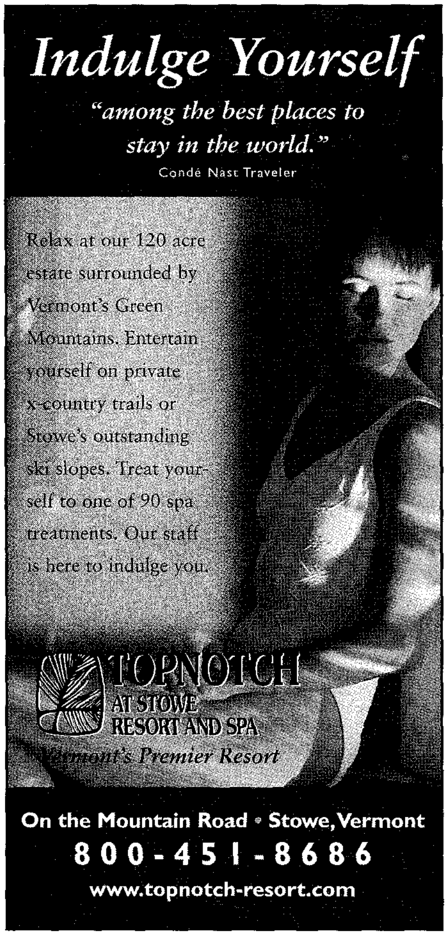
Volume 34, No. 1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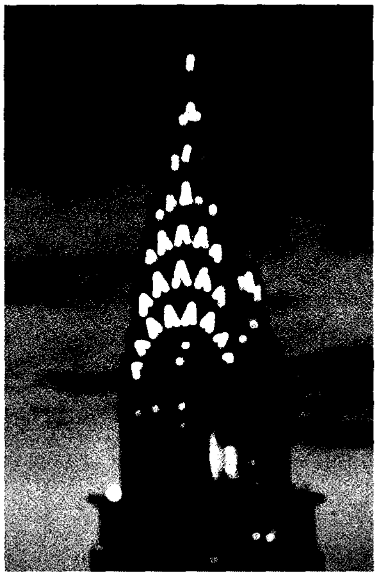
Letters

> **The richly textured stories evoked wonderful memories of the city. I will forgive the inclusion of Miss Lewinsky.**
>
> **—Elizabeth Connor**

Tales of the City

When I reached the bottom of page 136 of your December 18–25 issue and realized I had finished "My New York," I felt the tinge of disappointment one feels after finishing an enjoyable movie or book. I'll keep this issue and reread it as I would any collection of good short stories.

Maggie Jones, TOPEKA, KANS.



Photograph by Sheila Metzner, courtesy of John Stevenson Gallery.

As a displaced New Yorker, I sometimes question the value of my *New York* Magazine subscription. All my doubts dissipated, however, when I received your latest issue. The richly textured stories evoked wonderful memories of the city. I will forgive the gratuitous inclusion of Miss Lewinsky.

Elizabeth Connor
CHARLESTON, S.C.

I want to thank Frank McCourt for including me in his piece on the Lion's Head. At least, I think it was me. See, Frank has a problem with my name. Or is it that he grew up so poor his family could only afford an alphabet up to *S*? In the piece, he mentions Vic Siegel, the *great* sportswriter (okay, the italics are mine). It's Ziegel. And it was Ziegel as far back as October, when he wrote an op-ed piece for the *Times* on how he became a baseball fan by listening to me, Pete Hamill, and Tom Butler argue baseball at the Lion's Head. He called me Siegel in that one too. The *Times* ran a correction, but Frank must have missed it. Why is he doing this to me—Ziegel—who loved his *Tuesdays With Angela*?

Vic Ziegel, NEW ROCHELLE, N.Y.

How generous of Polly Mellen to share her love story, and how grateful I am to have read it. Polly Mellen's final sentence—"The most attractive man I ever knew fell in love with me"—will remain in my soul more than any line from all the books I've read on loss and grieving. Thank you.

Janice Gross, PRINCETON, N.J.

I was delighted to read Bruce Jay Friedman's piece describing the magical moment of meeting Joe DiMaggio at my father's custom-tailoring shop in 1953. There is one inaccuracy in the article I must point out, however. Mr. Friedman describes my father as small, slender, and bald. My dad, now retired at the age of 85, is still very fit and trim. But he has always had a full head of hair.

Martin Perl, MANHATTAN

Bait and Switch

Michael Wolff was moving along quite well with a somewhat illustrative analysis of "our" lethargic perception of the events leading to Dubya's presidency ["This Media Life: Gang of Four," December 18–25]. But that was just the bait. Alas, he chose to revert to typical Clintonesque Democratic wailing: "I won, you lost . . . I'm telling your mother . . . nah, nah, nah, nah." He won! *You* lost! If Mr. Gore had won Tennessee or Arkansas, there would be no conversation about Mr. Bush being a drunk, or tawdry allusions to affairs between Jeb Bush and Katherine Harris. Maybe you should push for a special prosecutor!

Tom Mina, QUEENS

Smuggler's Blues

I just read the piece in *New York* Magazine about my recent misbehavior report and would like to clarify a few things ["Intelligencer: Darker Days for Michael Alig," December 18–25]. I was never caught with drugs. Over the summer, my typewriter broke and another inmate fixed it for me. As payment, he asked for the number of a person in the city who could sell his brother drugs that he could then smuggle into Clinton. It turns out this inmate was working undercover, and by giving him the number I'd involved myself in an "attempt to have contraband smuggled into prison." I got a misbehavior report and was confined to my cell. While confined, word spread through Clinton that I had been set up. The inmate who set me up was transferred to a different facility. Meanwhile, all the drug dealers became paranoid that I'd tell on them in order to get out of whatever trouble I was in. My neighbor was selling heroin at Clinton and was afraid to deal out of his cell with me next to him for fear I'd rat him out. He offered me a bag of heroin while I was confined, and in a weakened mental state I simply didn't have the willpower to refuse it. Immediately after my using heroin, my neighbor notified the superintendent (anonymously, of course) that drugs were in my system, and I was called for a urine test, which I failed. I'm not saying that I am innocent. What I am saying is that prisons are teeming with drugs—more so than nightclubs. I am trying my hardest to stay sober, but sometimes that just isn't good enough. Locking a drug addict in a prison full of drugs is like locking an alcoholic in a nightclub with an open bar.

Michael Alig, SOUTHPORT CORRECTIONAL FACILITY
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Intelligencer

By Beth Landman Keil and Ian Spiegelman

Ricky Martin to VH1: Get Off My Ass!

Believe it or not, **Ricky Martin** is sick of his own rear end. The audience at the My VH1 Awards howled when a man in costume as "Ricky Martin's ass" appeared onstage to accept the star's "Booty Shake" prize. Martin, however, was not amused. According to the man who portrayed Martin's famous posterior, **Jeff Norman**, a rep for Martin called VH1 saying the star was "furious" and ordered that the offensive segment be cut from subsequent broadcasts. Norman, a correspondent for Z.com, claims he heard it from Martin's publicist herself, **Kim Jakwerth**, when he approached her about meeting up with Martin at an L.A. concert to get more grist for his column. "She ripped into me like I had just killed a member of her family," says Norman. "She told me they'd gotten the segment cut." While Jakwerth did not respond to a call and a fax, a spokeswoman for VH1 says the bit was cut because of time constraints. When asked why the piece is not featured on the "Winner's Circle" page at the My VH1 Awards Website—where time is not a concern—the network offered this baffling response: "They probably didn't choose it." Says Norman: "VH1 tries to be irreverent, but when someone doesn't like a harmless little skit, they bow down." Apparently, even to Ricky Martin's buttocks.

Another Art-World Sensation

The bitterly fought, nearly decadelong court battle between art magazine *Coagula* and the former director of **Tim Nye**'s Thread Waxing Space is finally drawing to a close. Lawyers for both sides gave closing arguments recently in the libel suit filed against *Coagula* by **Banefsheh Zand** in 1992, which accused the snarky, insidery mag of falsely reporting that she charged more than $8,000 in improper expenses to Nye's credit card. The last volley in the protracted legal showdown came in early December, when *Coagula* produced Tim Nye himself (who famously exhibited a plaster cast of Jimi Hendrix's penis in his gallery) as its star witness. According to the magazine's attorney, **Adam Silverstein**, Nye testified that Zand's $8,000 in expenses were indeed unauthorized and inappropriate. Although a State Supreme Court judge won't rule on the case until next week at the earliest, *Coagula* publisher **Mat Gleason** radiates confidence: "I learned a lot in the eight years since this case was hatched, and the next fucker who sues me or my magazine is going to eat all of the shit I wish I could be feeding this plaintiff and her attorney." Zand's attorney did not return calls for comment.

Gwynnie and Ben Feel the Crunch

Gwyneth Paltrow and **Ben Affleck** continue to keep us guessing about their enigmatic relationship. The pair recently made appearances together at Elaine's and the Hudson Hotel, and it looks as if they may be making workout dates as well. In what appears to be a gesture of mutual support, the *Bounce* stars both joined the hipster gym Crunch in the same week at different branches. Meanwhile, after Equinox's recent purchase by the owners of Elizabeth Arden spas, Crunch has upped the ante in the fitness wars by inking a deal with the company that licenses Prada, Fendi, and Louis Vuitton. Its mission? To launch a line of Crunch activewear and accessories.

Always Madonna's Bridesmaid . . .

Some **Madonna** watchers are wondering why pal-of-the-moment **Stella McCartney** was picked over longtime best buddy **Ingrid Casares** (pictured) to be the diva's maid of honor. A source close to the singer offers one possible explanation: that McCartney is an old friend of the groom's, **Guy Ritchie**. Casares, who was typically unruffled by the choice, served as a bridesmaid with another English-accented American, **Gwyneth Paltrow**. Says Casares, "Do I care if I was a bridesmaid or maid of honor? That's *so* high-school."

Additional reporting by Paige Herman.

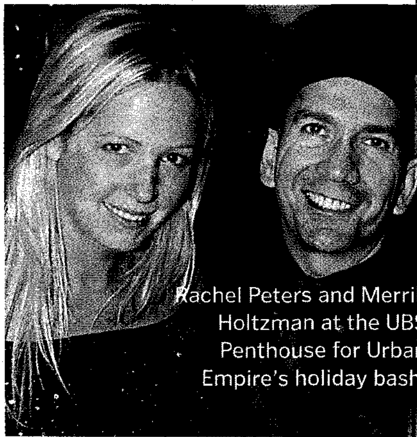
Randolph Duke: Singled Out

Randolph Duke is not available—if you don't believe it, just ask his boyfriend. After *Manhattan File* listed the stubble-faced designer as one of the city's top 100 bachelors, publisher and editor-in-chief **Cristina Greeven** received an irate phone call from a man named **James** insisting that Duke be removed from the list. "He said, 'I've been with Randolph for seven years, and he is *not* available!' " Greeven relates. The editrix says she explained to James that Duke could not be taken out, since the story had already been published, and that her staff's research did not reveal that the fashionista was spoken for. James then told Greeven, "We have a low-profile relationship," to which she replied, "Maybe you should take that up with Randolph." Then Duke—who didn't return our call—phoned Greeven himself. "He was sort of apologetic but told me not to worry about it," she says. "He just wanted to know how the list worked." Greeven doesn't see what got Duke's S.O. into such a tizzy: "Look, I put my boyfriend [**Chris Cuomo**] on the list. It means you're dating a hot commodity." So now we know how to get on next year's list.

Photographs: Henry McGee/Globe Photos (2).

Scene

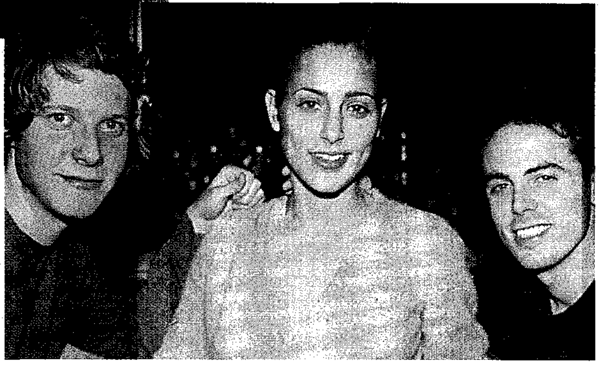
Alan King and Sid Caesar at the Pierre Hotel for the presentation of the National Foundation for Jewish Culture's Alan King Award in American Jewish Humor.



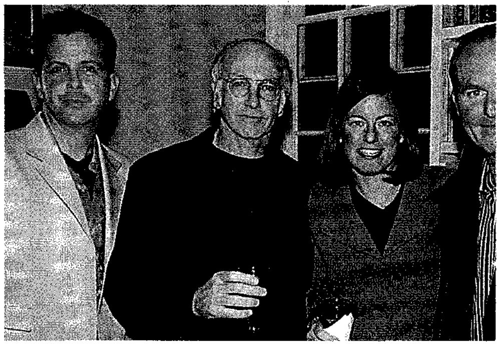
Rachel Peters and Merrill Holtzman at the UBS Penthouse for Urban Empire's holiday bash.

Kate Betts, Christine Baranski, and Pat Field at the Diamond Information Center's holiday party at Chris Jones's home.

Gunnar and Matthew Nelson at Light for the Oliver Peoples and *Talk* party benefiting the Elton John AIDS Foundation.

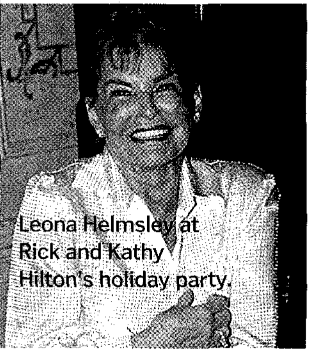


Jake Paltrow, Summer Phoenix, and Casey Affleck at Tuscan Steak for Phoenix's birthday party.



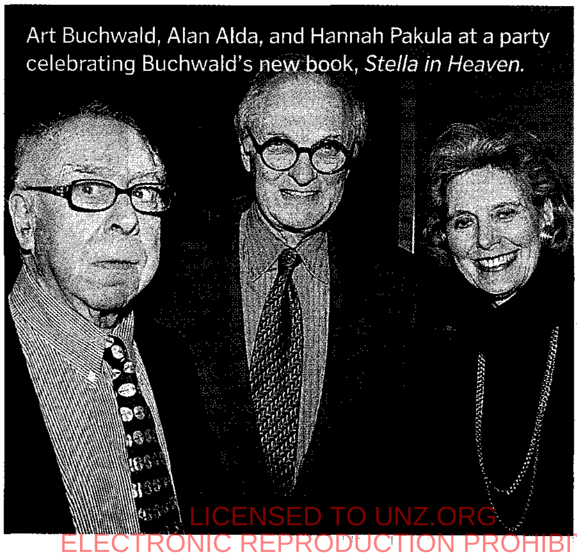
Michael Flagherty, Larry and Lor David, and Greg Jordan at the launch of Jordan's design lab.

Russell Simmons, Danny Simmons, Puffy Combs, Wyclef Jean, and Nokio at NV for the Rush Philanthropic Arts Foundation's holiday party.

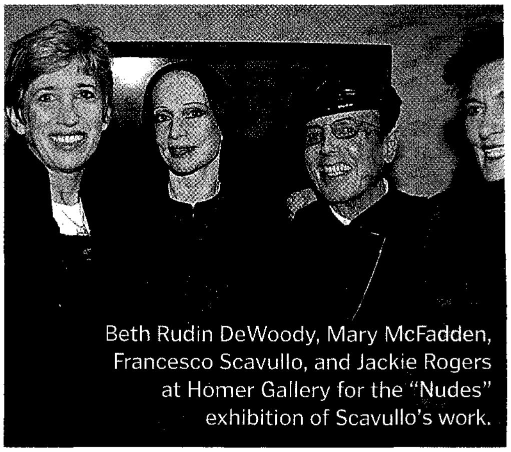


Leona Helmsley at Rick and Kathy Hilton's holiday party.

Jessica Craig-Martin and Cecily Brown at the Lawrence Rubin Greenberg Van Doren Gallery for the "Party!" exhibition of photographs.

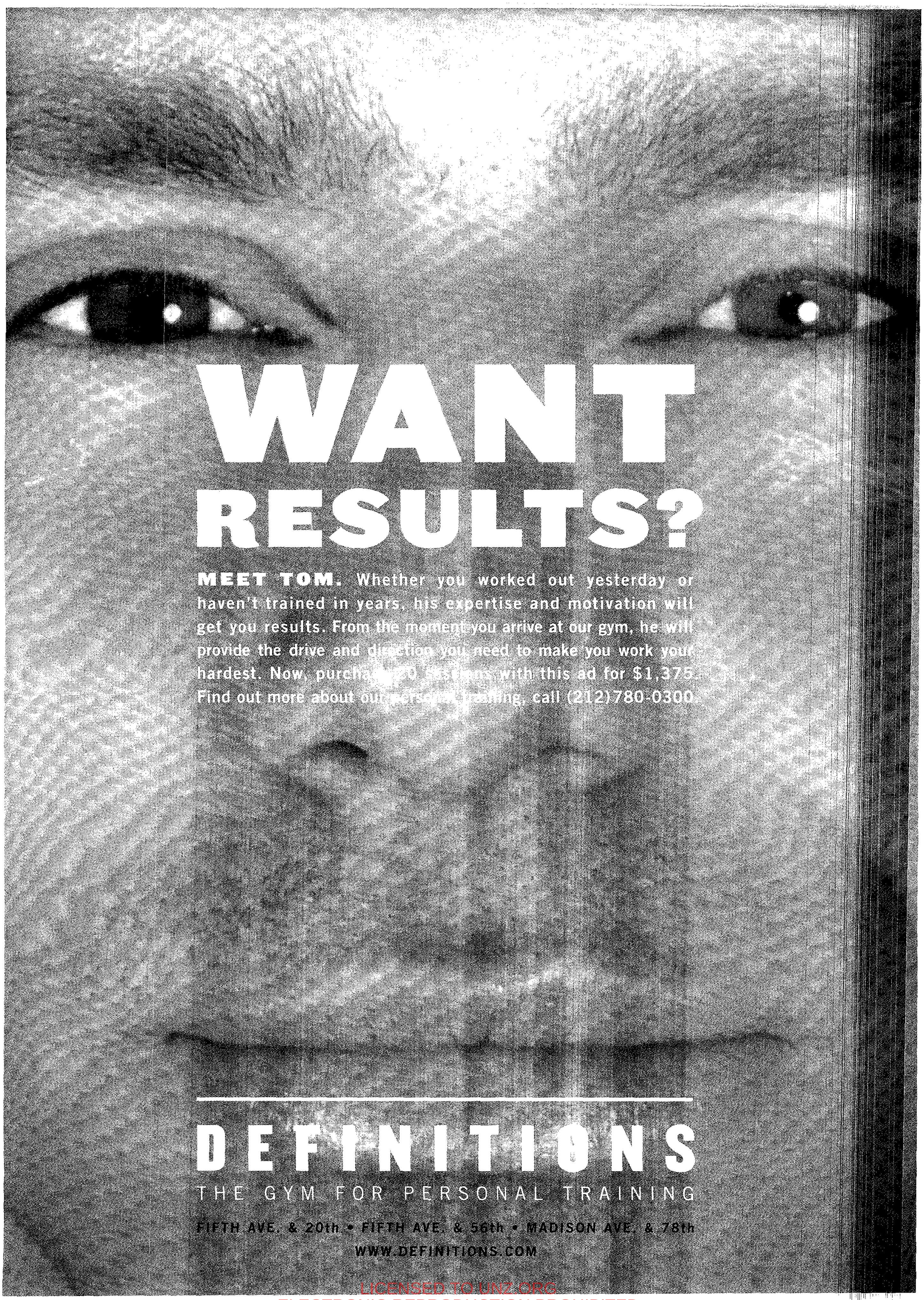


Art Buchwald, Alan Alda, and Hannah Pakula at a party celebrating Buchwald's new book, *Stella in Heaven.*



Beth Rudin DeWoody, Mary McFadden, Francesco Scavullo, and Jackie Rogers at Homer Gallery for the "Nudes" exhibition of Scavullo's work.

Photographs by Patrick McMullan.



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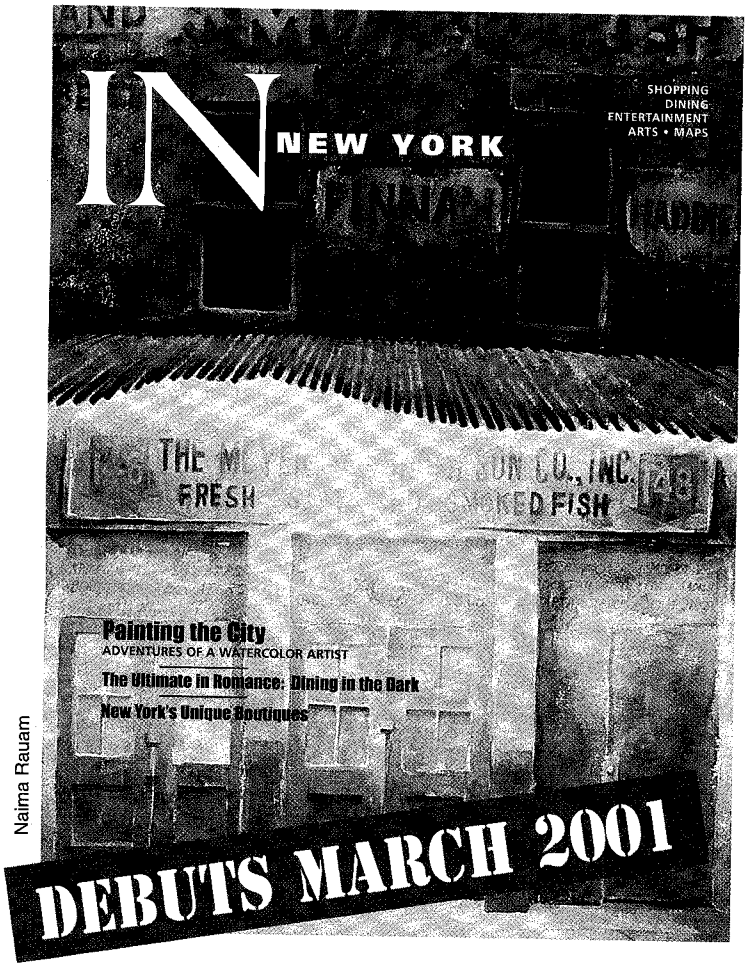
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They talk about what a rat race it is, but they love it. That's why the city will survive forever.—William H. Whyte

GOTHAM

Edited by Jessica Lustig

The Cable Guy

By bankrolling Sidney Lumet's return to television, A&E is importing the Miramax method to basic cable—top talent at bargain prices. By Robert Kolker

It took a TV executive to rouse the napping career of Sidney Lumet, and to do it on the cheap. Lumet, New York's social-realism auteur emeritus of *Dog Day Afternoon* and *Prince of the City*, hasn't had the best of luck at the box office lately (anyone see Sharon Stone's *Gloria*?). But it's not for lack of trying: The 76-year-old director recently developed a TV pilot for NBC, a gritty legal drama called *100 Centre Street*—which the network promptly discarded.

Enter Allen Sabinson, a former programming chief at Showtime and TNT who moved to New York four years ago to become president of Miramax's film division. His dalliance with the Weinsteins lasted only seven months, and he won't talk about why it ended. Since then, Sabinson has been at A&E, slowly converting the commercial-break-addled *Biography* outpost into something bigger and, in its low-budget guidelines and high-prestige quotient, more Miramax-like. First came the British co-production *Horatio Hornblower*, then original movies like *Dash and Lilly* and the upcoming *Great Gatsby* starring Mira Sorvino—and now *100 Centre Street*, which premieres January 15. It's all part of a plan to make A&E a destination for original adult programming at bargain-basement prices. "New York is a great place to make independent film, but the series that are produced here are much more expensive than what we want to do," Sabinson says. "We are trying to reinvent the game to make it work for us."

Playing the Harvey role, Sabinson found a way to get Lumet at a discount—and make technological history. *100 Centre Street* is the first series to be shot on 24-frame HDTV video. It's cheaper than film (it doesn't need to be developed or processed), and the images are sharper and the color more naturalistic, which interested Lumet. The crew shoots with more than one camera at a time, editing on the fly, not unlike the *You Are There* and *Alcoa Hour* episodes Lumet directed at the dawn of his career, in the fifties. "He's orchestrating this like live television," says Sabinson. "You're going from the script page to a virtually finished product with no intervening steps. It's all staged and choreographed; the shots are all

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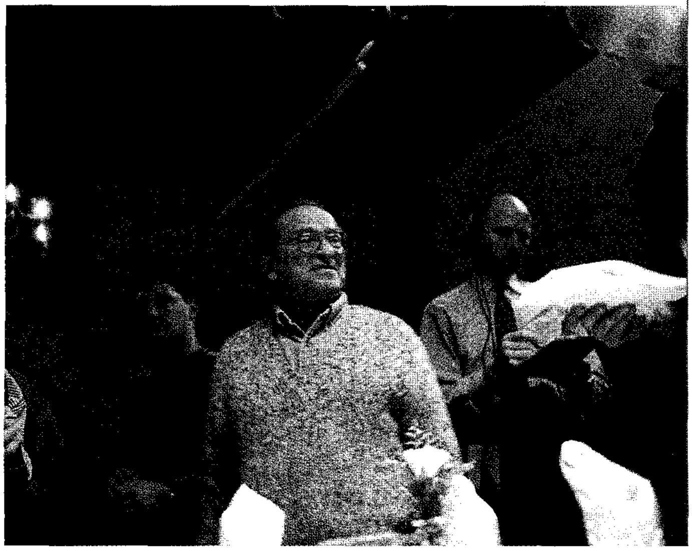


Photograph by Sylvia Plachy.

Talking Points

'Ow Is Eet You Play Zees Spess Invaders?

Deconstruct this one, gamers: The French are buying Atari. With all of the fanfare of Gérard Depardieu scarfing down a brioche, the Lyons company Infogrames will this month gobble up Hasbro's stake in the pioneering video-game company. But the buyer pledges not to shrug off plans for updates of Atari games like Pong, Missile Command, and Centipede. "We'll take care of your Atari brand," assures Infogrames' Yves LeGris. "We were on your side during your independence war. We've been allied in two World Wars. We'll help you with Atari."

My Fake Career

Graduates of eleven small New England colleges recently received a schedule of spring "networking" evenings, where "distinguished alumni speak about their careers." Appearing May 1: Rodney Rothman (Middlebury '95), the former *Late Show* writer who caused *The New Yorker* to run an emphatic "clarification" to "My Fake Job," his inventive (and partly invented) tale of sneaking into a dot-com. Should Middlebury be quite so proud of this guy? "The timing on that is certainly interesting," admits a Middlebury career

Talking Points

counselor. "We had no idea this was going to happen." But "he'll definitely be there." Unless he spends the evening crashing Yale's alumni night.

Yeah, But We Still Don't Have to Wear Ties

Selected headlines appearing between December 22 and 28 in the Silicon Alley trade journal AtNewYork.com:

- BID4ASSETS SELLS LAST REMNANTS OF BOO.COM
- FACING DELISTING, BIGSTAR INITIATES STOCK BUY-BACK
- DOT-COM JOB CUTS HIT NEW RECORD
- STICKY NETWORKS NO MORE
- XCEED'S CHAIRMAN RESIGNS AMID RESTRUCTURING PLANS
- SILICON ALLEY OVER? HOMEY DON'T THINK SO.

Dog Days of Winter

The post-holiday letdown is tough on everyone—especially pets. "Cats and puppies turned in after Christmas account for about 40 percent of the animals surrendered to public shelters," says Marguerite Howard of the Bide-a-Wee shelter. Unwanted gifts, though, are just one problem. "Pine sap and poinsettias are toxic to cats and dogs," Howard says. "Turkey bones splinter. There are reports of animals biting into glass ornaments, and even being electrocuted after chewing the wires on Christmas-tree lights." Yet another reason to be relieved when the tree finally comes down.

Timeline

Bon Ton Voyage

Mick Jagger may have colonized Mustique; Cindy Crawford may have married on Paradise Island. But that was another century. This season, the "It" island—make that island chain—is Turks and Caicos, an hour south of Miami in the British West Indies. T&C is leaving St. Barts in its wake as the two getaways compete for the title of highest-end holiday haven. A timeline of Turks' trendy trajectory:

1512: Spanish explorer Juan Ponce de Leon arrives.

1954: Greta Garbo, Howard Hughes, and Gore Vidal hole up in St. Barts' Eden Rock Hotel. So-called Millionaire Island also plays host to wintering Rockefellers and Rothschilds.

1984: Hoi polloi flock to Turks' new Club Med.

1988: Wealthy Kuwaiti buys 1,000-acre island in Turks and begins construction on Parrot Cay luxury resort.

1991: Work on barrel-tiled roofs suspended when owner's finances are flummoxed by Gulf War.

1997: St. Barts is overrun by moneyed East Coasters in Michael Kors bikinis and Calypso sarongs and by cocktail-clutching Hollywood imports.

December 1998: Hong Kong hoteliers B. S. and Christina Ongs, creators of posh Met Bar in London, buy Parrot Cay, adding six bungalows and deluxe Shambala Spa.

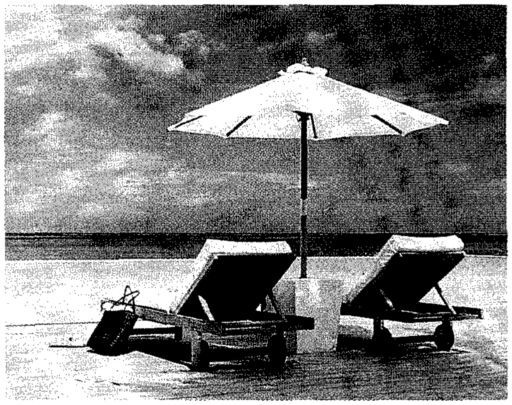
January 1999: Puff Daddy's rental of yacht at St. Barts widely seen as signaling end of resort's reign.

1999: Winona Ryder, Matt Damon, Quincy Jones, and Amber Valetta book reservations at Parrot Cay. One "famous American film star" can't get room and pitches tent.

2000: Honeymooners Jerry Seinfeld and Jessica Sklar lounge on teak furniture. Donatella Versace arrives with bodyguards. Bruce Willis buys parcels of beachfront. Paul McCartney and Heather Mills take beach bungalow.

2001: Carnival cruise line announces it will add St. Barts as a port in 2001. Next stop, Turks and Caicos?

SARAH BERNARD



THE CABLE GUY

continued from page 15

laid out. I don't know any other director who could have done this."

On the set at Kaufman Astoria Studios just before Christmas, Lumet adds a pinch of salt to restore some fizz in a pair of champagne flutes, and then jokes, "We're really blowing the budget, kids." He reports that he's reveling in the speed of HDTV production: "A typical hour of television is $1.8 million to $2 million. We're doing it for $1.1 million. I think every director fundamentally is frustrated with the pace." And then there's the creative freedom. "NBC paid me a lot of money to write a pilot, but I kind of hoped they wouldn't pick it up," the director of *Network* says, perhaps applying a little revisionist history, "because it was kind of mature." By that he means not *Sopranos*-style sex and violence, but Lumet-style meditative urban consciousness.

Next on Sabinson's schedule is another series, *Nero Wolfe*, cementing what he hopes will have become a must-see station for people who don't need their TV young and down-market—with Sabinson as the mogul. "I did two very smart things," the executive says. "I managed to shake this out of the trunk-load of 10 million unproduced scripts, and I knew enough to lay all our bets down on Sidney Lumet. There's some admirable television on basic cable, but nothing that skews to an audience like this."

By which he means educated, affluent 35-to-49-year-olds—the same folks who, a few years back, might have been inclined to go see a Sidney Lumet picture.

Photographs: top right from top, Rose Hartman/Globe Photos; Andrea Renault/Globe Photos; Dave Benett/Globe Photos; bottom left, Donna Day/Tony Stone.

Big Deals

Upper West Side

444 Central Park West

3-bed, 2-bath, 2,200-square-foot co-op. Ask: $899,000. Sell: $899,000. Maintenance: $1,216. One week on market.

Back in 1981, this prewar's rocky transition from rental to co-op made the papers when landlord Curtis Katz, who called himself "the Green Beret of gentrification," was charged with harassing tenants to make way for wealthier buyers. Today the 104th Street building is home to a broad range of buyers, according to Corcoran broker Anna Kopel, who has represented several of them. This apartment was bought by entertainment professionals transplanted from California, who liked its proximity to their children's schools. EMILY GITTER

Battery Park City

21 South End Avenue

1-bed, 1½-bath, 950-square-foot condo. Ask: $385,000. Sell: $385,000. Charges and taxes: $1,669. Two months on market.

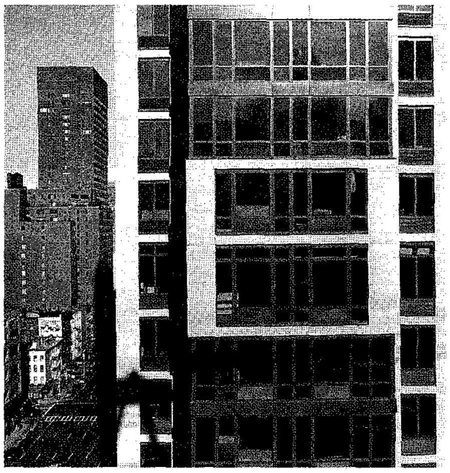
Battery Park City was built on landfill as a refuge from the crumbly old city. Which is what this buyer needed: Her undoubtedly quaint building in Greenwich Village had structural problems, and she had to get out—fast. Douglas Elliman's Vanessa Low brought her to this condo, which had already had a price reduction. "She offered full price under the condition [the sellers] could move within three weeks," says Elliman's Julie Stevens, who represented them (they landed in a nearby townhouse). She was in in four. LIZ JUDGE

The Out-of-Towners

In a wave of activity not seen since the eighties, foreign buyers are swooping down on new midtown co-ops and condos—and paying top dollar.

Remember when the Japanese were flooding into New York to invest in real estate? In addition to Rockefeller Center, they bought a lot of brand-new one-bedroom condos. "Entire buildings were built relying on that market," says David Wine, vice-chairman of the Related Companies, a developer. And, as with Rockefeller Center, these investors often paid too much: "I remember having a property on the market for $2 million and having someone bid $2.2 million. There were no other bidders," recalls Douglas Elliman broker Dolly Lenz. Many of these investors, she adds, "still haven't recouped their money."

Still, with this late-boom bloom of condo towers going up, foreign buyers are back, snapping up those half-built towers in midtown. Bridge Tower Place (pictured), which is being completed now, was presold, 40 percent to foreign buyers (many of them Pakistani). The Park Imperial on West 56th is another favorite, says Louise Sunshine of the Sunshine Group.



Foreigners often invest in property their countrymen already have bought. A brand-new, luxury feel and striking river or Central Park view are key to the attraction of modernist midtown properties with their immense windows. Almost a third of Trump World Tower was bought by Hong Kong investors, many of whom have already resold. Roger E. Novatt, managing director of Sumitomo Real Estate Sales, points out it's also a favorite of Koreans for a more arcane reason: It was rebuilt by a Korean construction company.

Some argue that buyers from abroad have less opportunity to negotiate price reductions. Silvana Mander of William B. May counters, "They're not looking to bargain for $200,000 off a $2 million apartment." Only about 35 percent of Mander's clients want an apartment to live in. For all the flipping to turn a quick buck, many "are looking at it as something to leave for their children and grandchildren." TARA PEPPER

Migrations

In *Rent* We Trust

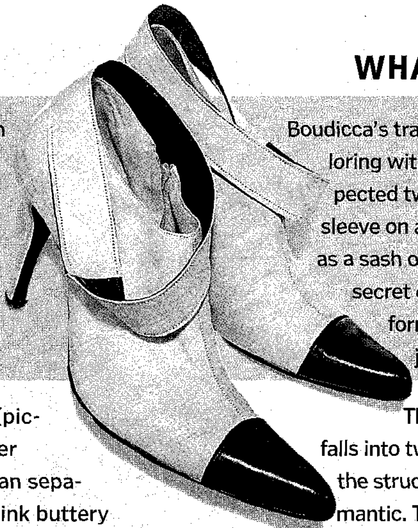
Maybe the close-knit Alphabet City community depicted in *Rent* isn't so cohesive after all. Two of the principals in the *Bohème*-ian musical, which is entering its fifth year on Broadway, are abandoning the low-rent district for spiffy new co-op studios in the Village. **Cristina Fadale** (pictured), who plays performance artist Maureen Johnson, bought a $145,000 studio at 85 Eighth Avenue, between West 14th and 15th Streets. **Andy Senor**, who plays the beloved cross-dressing street drummer Angel, picked up a studio at 25 Leroy Street for $115,000, according to Patrice Mack and Harry Cooker of Douglas Elliman, who brokered the two sales. Cristina and Andy took up residence after extensive renovations to their apartments. Word has it, though, that they'll continue to crash at their previous pads—the ones onstage at the Nederlander Theatre—for eight shows a week. T.P.

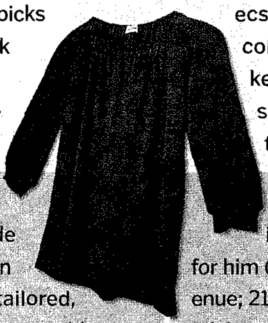
Photograph: top, Sean Hemmerle.

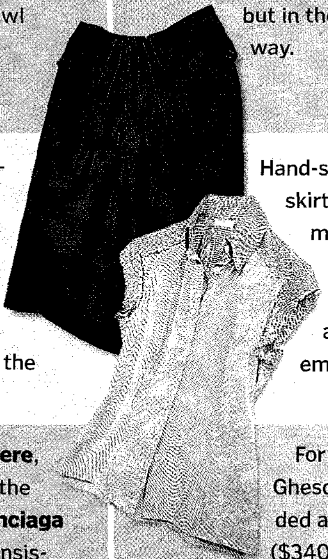
Style

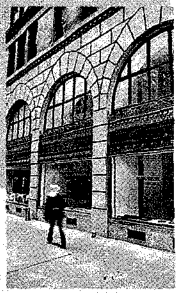
AMY LAROCCA

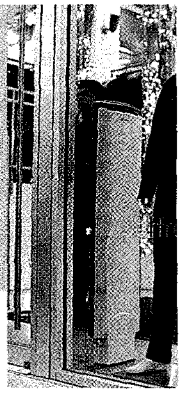
Racks all over the city begin filling this week with designers' spring collections. Here, five Manhattan boutique owners pick their favorite lines.





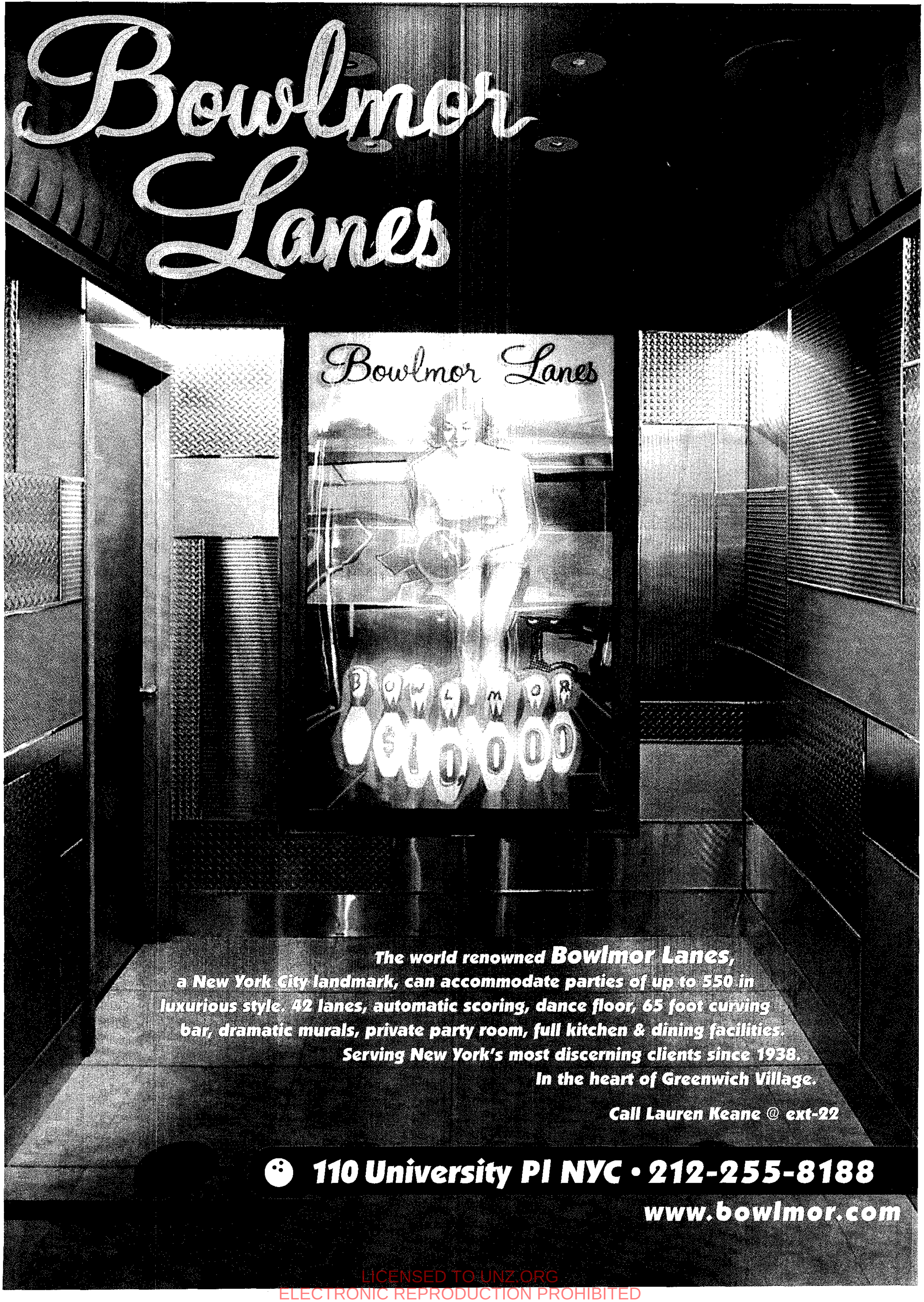






WHO	WHAT	WHERE
London-based Zowie Broach and Brian Kirby's **Boudicca** has touches of Helmut Lang and a heavy dose of ingenuity—the collar on a coat, for example, pins up in multiple ways, each creating a distinct mood.	Boudicca's trademark is tidy tailoring with entirely unexpected twists: The extra sleeve on a turtleneck serves as a sash or a scarf ($329); secret cinching transforms trousers ($379) just enough.	"They're named after the Celtic goddess of war," says Joseph Quartana, the buyer at **Seven New York** (180 Orchard Street; 646-654-0156), "and that's so right: These are clothes for strong, sexy women."
New Yorker **Ulla Johnson** (pictured) started designing her sleek urban separates—think buttery leather skirts and motorcycle jackets, soft T-shirts with perfect piping—in fall 1998.	The spring collection falls into two style moods: the structured and the romantic. Top picks are fitted jackets with pin-tuck detailing ($290) and floaty dresses ($300) that are, Johnson promises, "very Marilyn."	**Hedra Prue** (281 Mott Street; 212-343-9205) owner Anna Kintz is ecstatic about the collection. "Every season she keeps getting better," Kintz says, sighing. "And this season is just the best."
Angelo Figus is an Antwerp-based designer of deeply sophisticated and elegant clothes—think gentle shawl collars and expert draping.	Look for chic and ephemeral suits ($880–$1,520) made from double layers of cotton gauze with rolled collars—tailored, but in the softest possible way.	**Linda Dresner**, who carries Figus in her store, sees a major future for him (484 Park Avenue; 212-308-3177). "He's a great intellectual designer—there's a sense of mystery that is still very approachable."
Jurgi Persoons, a press-shy Belgian, is known for his unusual Paris shows with titles such as "I Know What You'll Wear Next Summer," "Escada Trauma," and "Girls in the Egg"—models encased in giant plastic pods at the Tuileries gardens.	Hand-stitching! Knee-length skirts (about $400) have miles of it; men's shirts (about $350) are reshaped for women and finished with embroidered detailing.	Persoons's spring collection will be available mid-January at **Kirna Zabête** (96 Greene Street; 212-941-9656), "It's just incredible," says Beth Shepherd of the collection. "Everyone wants to wear it."
Nicholas Ghesquiere, the Frenchman at the head of both **Balenciaga** and **Callaghan**, consistently turns out unfailingly sharp collections for women who want to be sexy but not obvious.	For Balenciaga, Nicholas Ghesquiere's sweetly shredded and angelic T-shirts ($340) and short dresses ($765–$940) are bound to be a sellout.	"Ghesquiere is completely original!" raves Jeffrey Kalinsky, who sells both collections at **Jeffrey** (449 West 14th Street; 212-206-1272). "He's a precision cutter."

Photographs: portraits from top, Magdalena Caris; Roxanne Lowitt; clothing, Michael Kraus; stores, Carina Salvi.



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Michael Wolff THIS MEDIA LIFE

Zucker Unbound

Jeff Zucker made *Today* the most profitable three hours on television. But as the new head of NBC Entertainment, he has a tougher job: saving network TV.

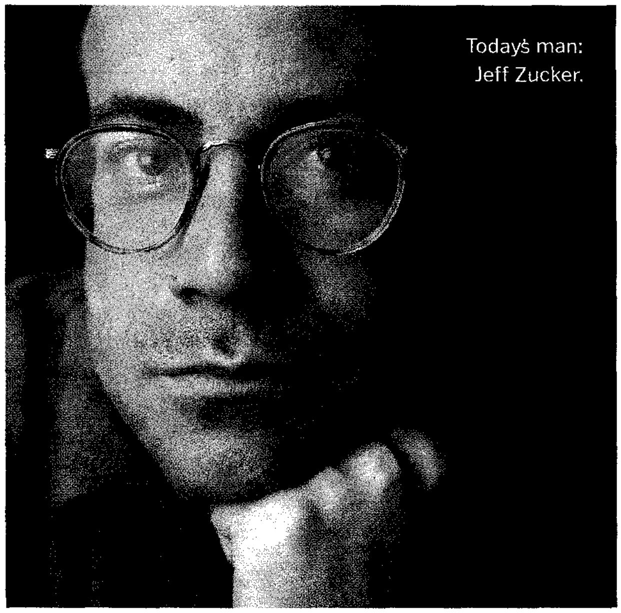
NETWORK TELEVISION, ESPECIALLY IN ITS DECLINE, is one of the last bastions of serious Kremlinology: It's just never clear who has the real power. It's a face-off of myriad sons of bitches trying to preserve an imperiled way of life. Here's my attempt to decipher the meaning of the pre-Christmas announcement that Jeff Zucker, the boy genius of post-decline TV, would move from the news side at NBC in New York to take over the entertainment side (prime time, late night, soaps, Saturday morning) in L.A.

As background, I'd argue that network television as we know it ended last year. The success of *Who Wants to Be a Millionaire* and *Survivor* means that there is cheaply produced prime-time programming that can effectively compete with expensive sitcoms and dramas. But NBC fell out of this loop. Indeed, it had a lineup of shows this year—*The Michael Richards Show, Deadline,* and *Titans* among them—that instantly seemed twenty years out of date, and immediately failed.

Then I'd figure in a last hurrah from Jack Welch, who will (in theory) be retiring from GE, NBC's parent, in a year. The basic philosophy of the Jack Welch school of management holds that all you need to solve an intractable problem is the right guy to solve it (and that Jack Welch's superior talent is in always knowing the right guy).

Add to this the 40-year cold war in the television business between Hollywood and New York—New York wants profits; Hollywood wants hits (and often those two grails are mutually antagonistic).

Keep in mind the incredible weight of the Zucker legend. When they were in their twenties, his Harvard classmate Michael Hirschorn, now the chairman of Inside.com, wrote a memoir in *Esquire* of the great Zucker: "The recipient of a salary that by some estimates soars well into the six figures, and with firing and promoting power over legions of ego-crazed, blow-dried, overpaid network correspondents, he looms as a living infomercial for what pure will to power will score you in the modern world." Not only is Zucker, the executive producer of the *Today* show, at 35 indisputably the most successful man in television, but he is possibly the *only* successful man in television—there is nothing anywhere in television that has the value of *Today*. Then there is, as they put it at NBC, "the cancer." Colon cancer first struck him at 31, and again a year ago. Television is a superstitious and sentimental business. NBC's last hero was Brandon Tartikoff, who became the head of NBC Entertainment at 31 when he was in remission from cancer, too (and who died at 48).



Today's man: Jeff Zucker.

And then there is the reversal of a defining trend—after all these years, and all the ensuing caviling, of having entertainment influence and undermine news, now a news guy is being sent to run entertainment. In a speeded up, event-geared, cable-television, infotainment (emphasis on *info*) age, this might not be so unintuitive.

THE FLIPPING OF THE NETWORKS IN THE eighties and nineties has, of course, been a pretty bad deal for whoever ended up with one. Except now there might be a chance of coming up with a profitable formula. But in order to take advantage of this new formula, you have to dismantle one of your largest divisions (a.k.a. Hollywood). While putting the screws to a nonperforming division is exactly what Welch has become practically sainted for, that hasn't translated on the West Coast, where they just ignore outsiders.

Truly, you can't get more New York, or non-Hollywood, or, actually, Connecticut, than Welch. What's more, the second-most-unlikely man in Hollywood is his protégé, NBC head Bob Wright. It's not just that they're both startlingly non-Jewish in the most parochial industry in America, but that Hollywood may be the industry most resistant to Welch's management logic and discipline.

At their recent meeting, though, when Welch and Wright and NBC West Coast president Scott Sassa sat down to look at the failure of the entire fall schedule, I'll just bet Neutron Jack said "Fuck it"—if Hollywood wouldn't play his game, then he'd Zuckerize them.

Other than risking *Today* itself—nothing less than the entire profit engine of the network—sending Zucker in seems like a no-brainer.

You can't seem more Hollywood, in that special, animalistic sort of way, than Zucker: top-breed Hollywood.

Photograph by Steve Pyke/Matrix.

He is small enough to have a complex about it. He has mad-dog eyes. What hair he has (not much) is cut Marinelike or, really, Village People–like. He's Jewish, of course. Though he's preternaturally young, his unmediated aggressiveness has tempered any bit of boyishness (but he tells you often he's 35). Such aggressiveness, cornered-animal aggressiveness, has wiped away any sort of Harvard effeteness or polish he might have had once upon a time (which is possibly why he is always reminding you he went to Harvard). There are a hundred purebred best-in-show Hollywood guys he looks like. He looks like Scott Rudin, among the more notable Hollywood assholes of the moment; indeed, he looks like Barry Diller when Diller was 35, possibly the most famous Hollywood asshole of all time. His aggressiveness is combined with an absolute pitiless quality: People are terrified of his impatience, spooked by the way he finishes their sentences, desperate to keep his attention (which wanders quickly). He has, in other words, Hollywood street cred—he can make anyone cry. He may even have trumped his Hollywood counterparts as the prototype of modern, asshole ambition. It is an obsessive-compulsive, approval-driven, father-dominated, fear-of-death thing, this absolute need to accomplish combined with the uncompromising willingness to work (and, in Zucker's case, without benefit of substance abuse).

But here are the differences:

Zucker has grown up within GE's NBC and, next to only Wright, is the NBC guy most GE true-blue (not to mention one of GE's most profitable executives).

He, unlike virtually anyone else in the entertainment industry, is a profitable guy. The *Today* show may make as much as $500 million a year for the network. It takes 50 percent of the morning audience, and 70 to 80 percent of the morning advertising dollars. There may not be anybody in Hollywood who generates more money.

And he does live stuff. Live is the opposite of what Hollywood does. You could argue that all of what Hollywood does is designed not to be live. That the vast expense it incurs for everything it does is to get as far as possible from being live. Scripting, rehearsing, rewriting, reshooting, remixing is the core Hollywood skill set. In that respect, it's Zucker who is the real (and old-fashioned) showman. Pulling any stunt that will get any kind of attention. Bagging anybody who's anybody on any given morning for a live appearance. It's a scoop mentality. He's got the rhythm thing. It's a real king-of-the-world compulsion. Indeed, the first twenty minutes of *Today* may be the most important and influential media moments in the whole news business. (More important than the New York *Times* front page.)

Then there's the sickness-and-death shadow. Nobody, but nobody, talks about sickness and death in Hollywood. They lie, they hide, they resist, they check into clinics under assumed names. They are all deeply afraid. I'll bet the cancer gives Zucker some weird power in Hollywood.

And then, quite surprising to me, there's the loyalty thing. Although Zucker has a mostly terrible reputation in the general media (possibly because he competes with all other media organizations—*Today* has become, arguably, the most powerful news organization) as a screamer, and a nasty shit, and an arrogant so-and-so, I have not been able to find anyone who works for him who wouldn't, apparently, get down in front of a truck on his behalf. (Who in Hollywood can say that?)

"Hollywood people, like most people, cannot conceive of an America without **sitcoms and hour dramas.**"

AFTER DEEP NEGOTIATIONS WITH NETWORK P.R. people, I went up to see Zucker the other day at 30 Rock on the famous third floor, where NBC has been working virtually forever, and where Zucker has worked his whole career (he's now surrounded by moving boxes with all his stuff), and where he was on the phone talking sweet nothings to his wife and young son (tough guys always make a point of doing this) when I arrived.

My first question was about moving to L.A.—the beach? Beverly Hills?—and he clearly waffled. I couldn't pin him down. It occurred to me that maybe he isn't moving; maybe that's the ploy. The way you deal with Hollywood is not to go there.

You can't tell. This guy is tight. Every word is calibrated. Any dig, any interesting perspective, he puts surgically off the record. He is as aware of the interview as anyone I've ever interviewed.

"Why are you still in the television business?" I ask, trying, a bit, to goad him. "Dwindling market share, cutthroat competition, rising costs, technological obsolescence. Sheeesh. I mean, you could do anything. You could go raise a couple of hundred million dollars—a billion—and do something fun."

"Well, I've had cancer twice," he says, as though a little defensive about not being more of a go-getter. "I guess I'm a lifer," he says, shrugging. "I actually like working for a big company. Really. I love NBC."

"It's so old-fashioned," I say, meaning almost charming.

"I don't know if I'm old enough," he says, stressing what for him is obviously an important technicality, "to be old-fashioned."

"So, okay," I say, going in for the kill, "what do you do—you must have given this a lot of thought—what's network television like, how does your world change, when the prime-time audience finally bottoms out at about a 20 percent market share?"

He looks sour. Then he says, a bit defensively, that network television will still have the most mass-market audience available to mass marketers. But he doesn't fight the number.

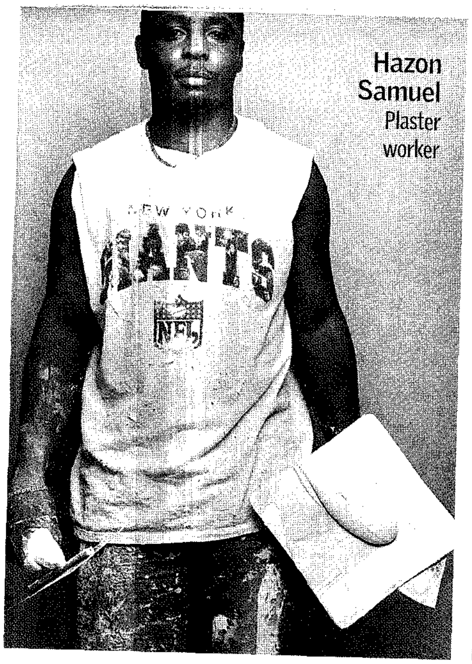
He knows what I mean: If you've lost half of your audience and are looking at losing as much as two thirds, but it's costing you even more to produce a show than it cost when you had a 90 percent market share . . . He brings up the *ER* thing—with success like that, you start to have new admiration for failure.

My question was, in fact, a trick question, because I don't know of any other network head who ever admitted to audience shrinkage on that scale. As it happens, that number, that 20 percent of the television audience, which will mean that almost everyone now working in prime time will be put out of business, is not too far off the size of the morning audience.

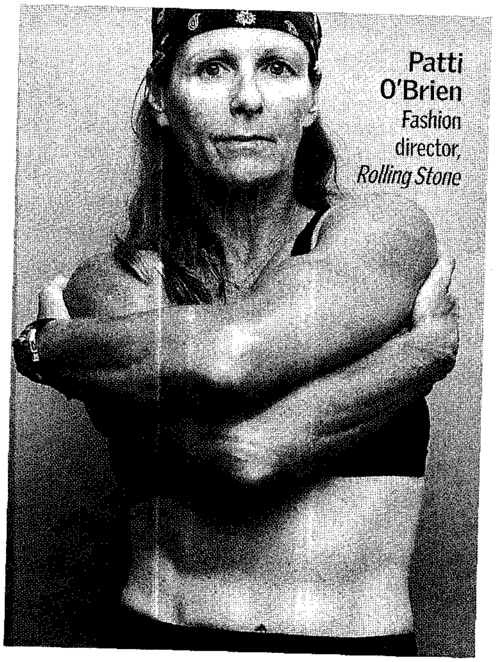
I can't read his reaction when I offer what seems to me an obvious notion: "What about turning prime time into a *Today* format? Three hours live every night, on the news, economical to produce, and you could stay in New York."

No one in the motion-picture community, of course, reasonably believes that such a transformation is truly in store. For one thing, there is a pervasive confidence that anybody who comes to Hollywood is either fleeced and bankrupted or else turned by the pleasures—the weather, the sex, the stars, the cars. Then, too, perhaps more important, Hollywood people, like most people, cannot conceive of an America without sitcoms and hour dramas.

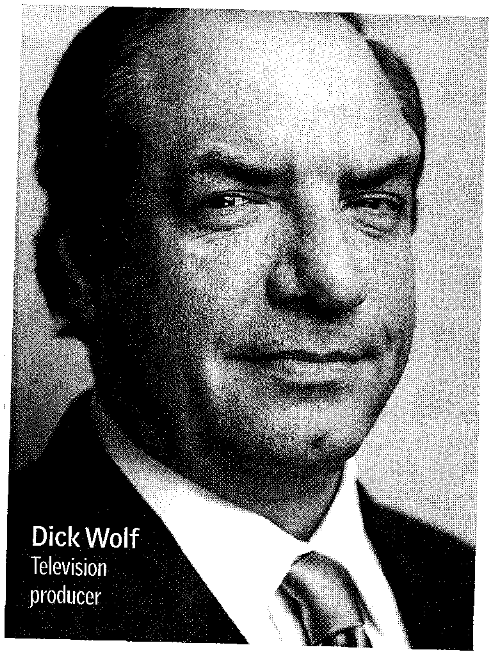
But you know something like this just has to be going through Zucker's mind. Take prime time live. Remake television. Become the most important man in America. Make Jack Welch proud. ■



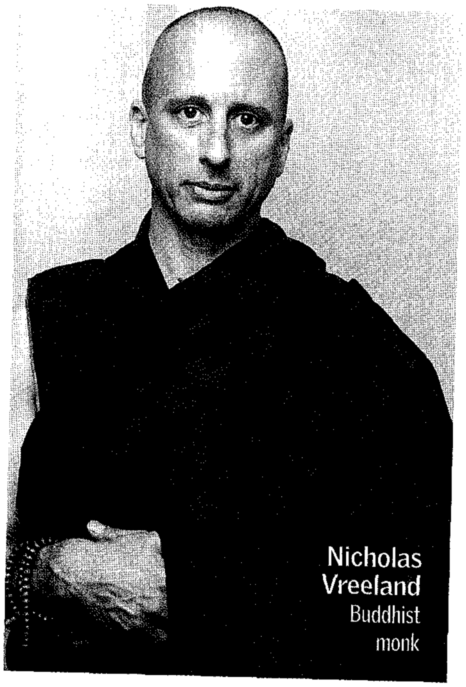
Hazon Samuel
Plaster worker



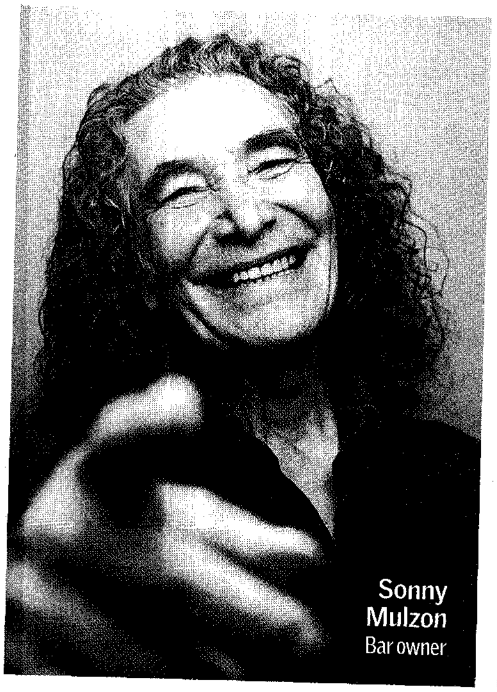
Patti O'Brien
Fashion director, *Rolling Stone*



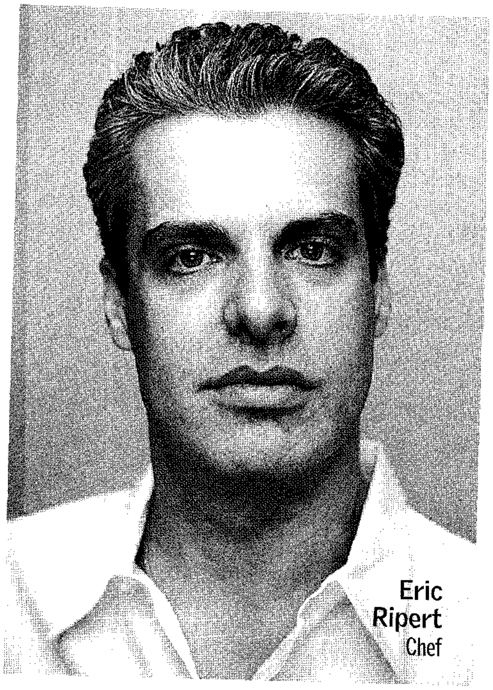
Dick Wolf
Television producer



Nicholas Vreeland
Buddhist monk

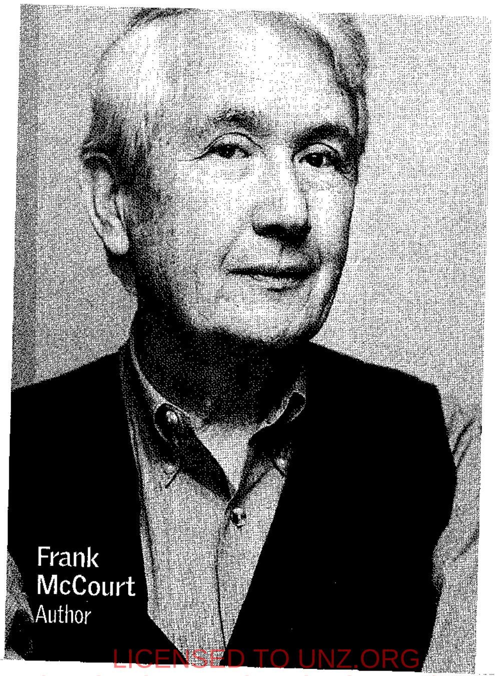


Sonny Mulzon
Bar owner

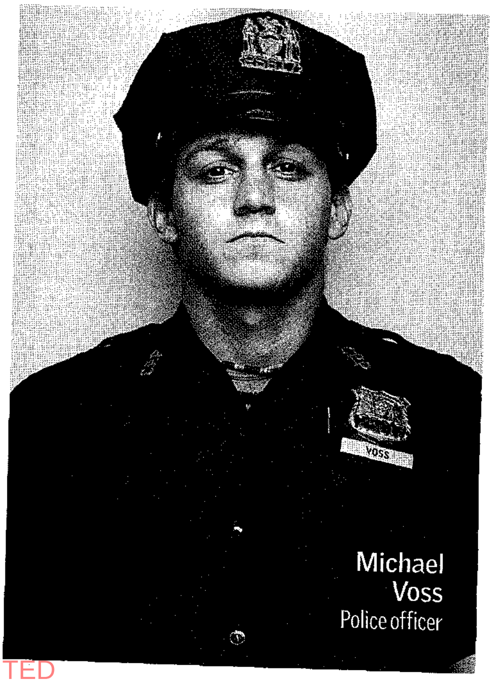


Eric Ripert
Chef

S.K. Thoth
Street performer



Frank McCourt
Author



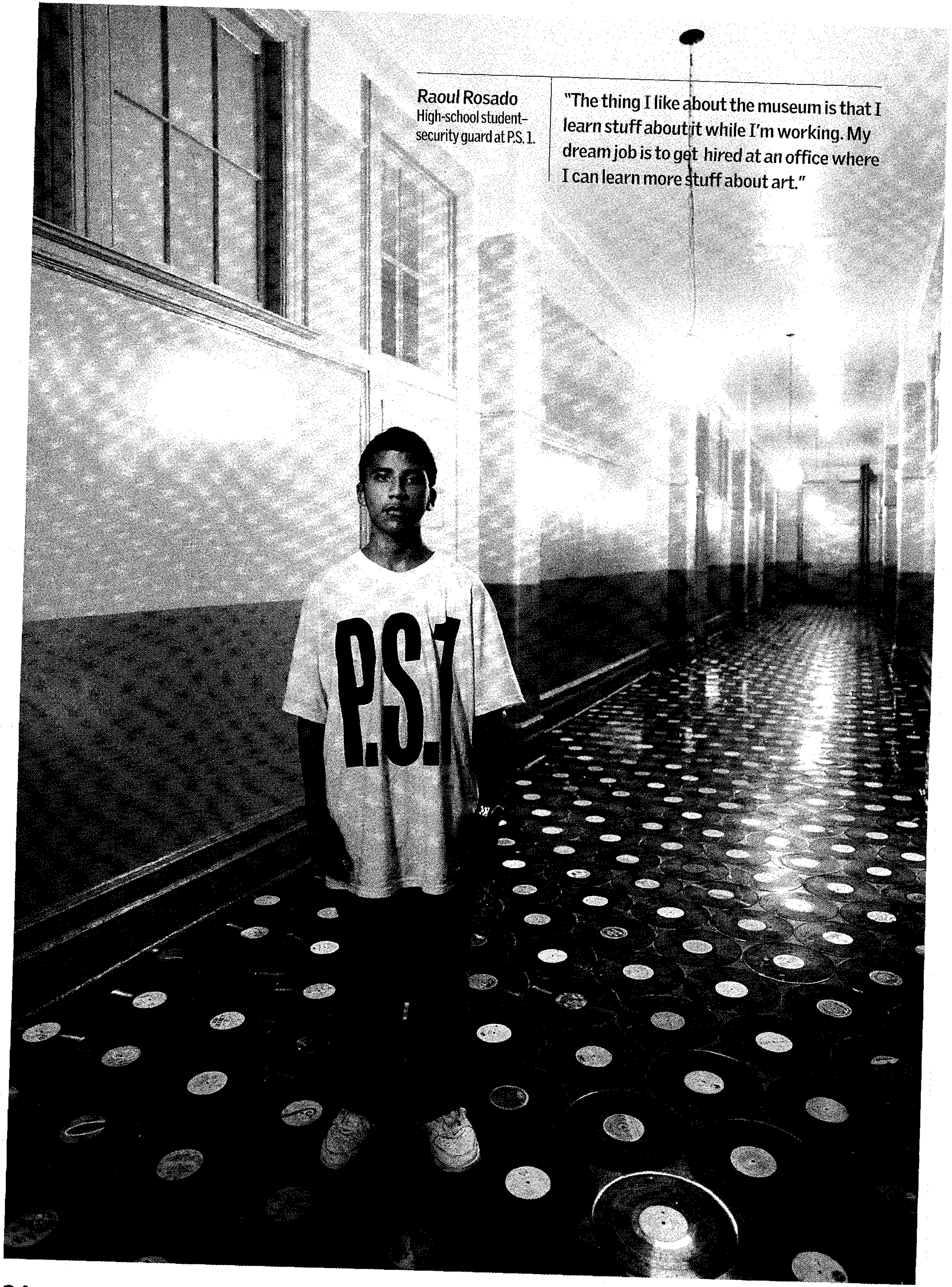
Michael Voss
Police officer

Radio host
Actor
Literary agent
Developer
Dancer
Pediatrician
Teacher
Psychotherapist
Composer
Poet
Doorman
Beauty queen
Dominatrix
Window washer
Messenger
Fireman
Producer
Chef
Policeman
Zookeeper
Bar owner
Butcher
Tunnel cleaner
Art dealer
Cab driver

2001: A Face Odyssey

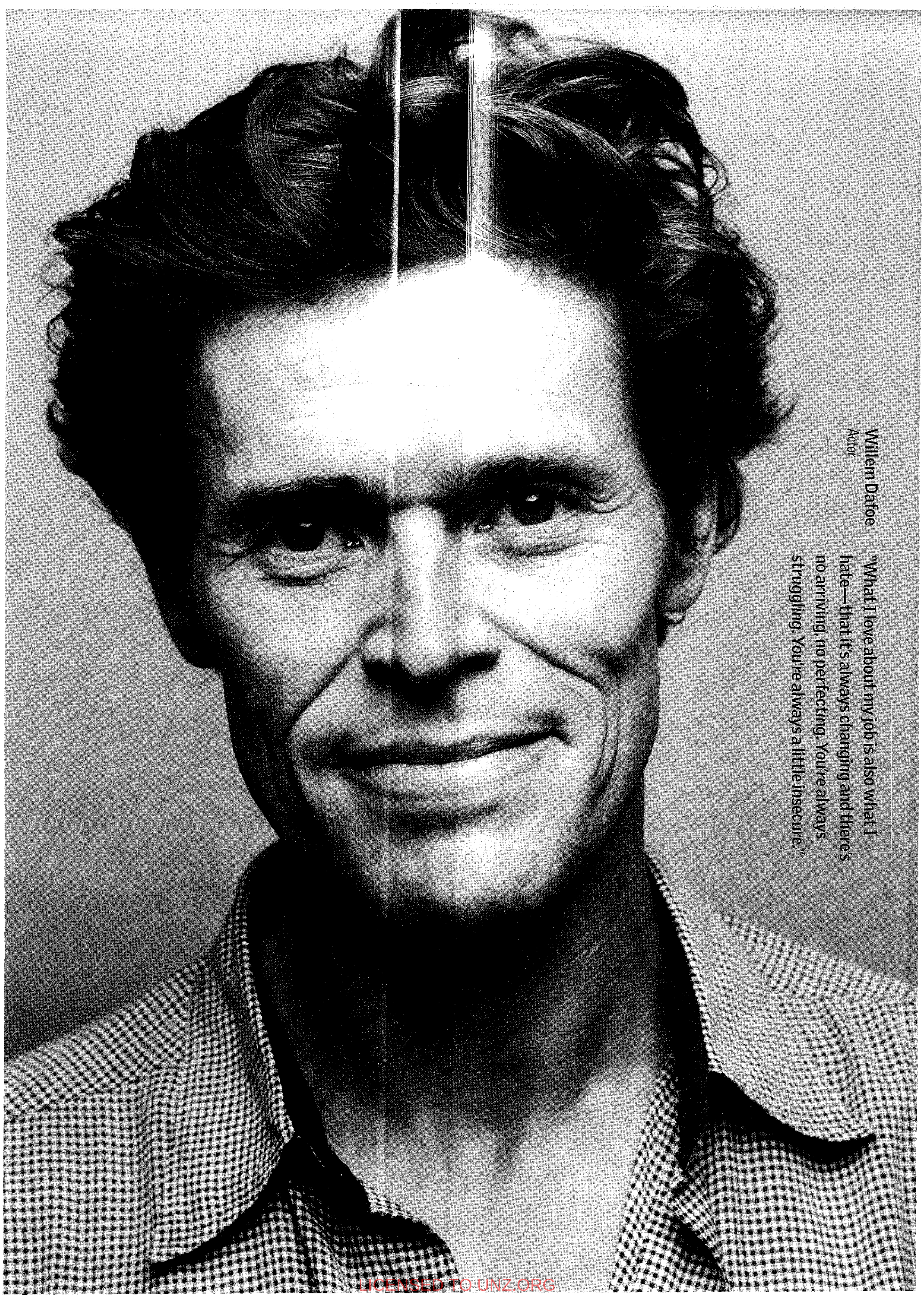
PHOTOGRAPHED BY FRANK W. OCKENFELS 3

The story of a city—its happiness, its creativity, its passion, its drama, its pain—is written in its faces. And on the following pages is the New York epic—in 54 portraits.



Raoul Rosado
High-school student–
security guard at P.S. 1.

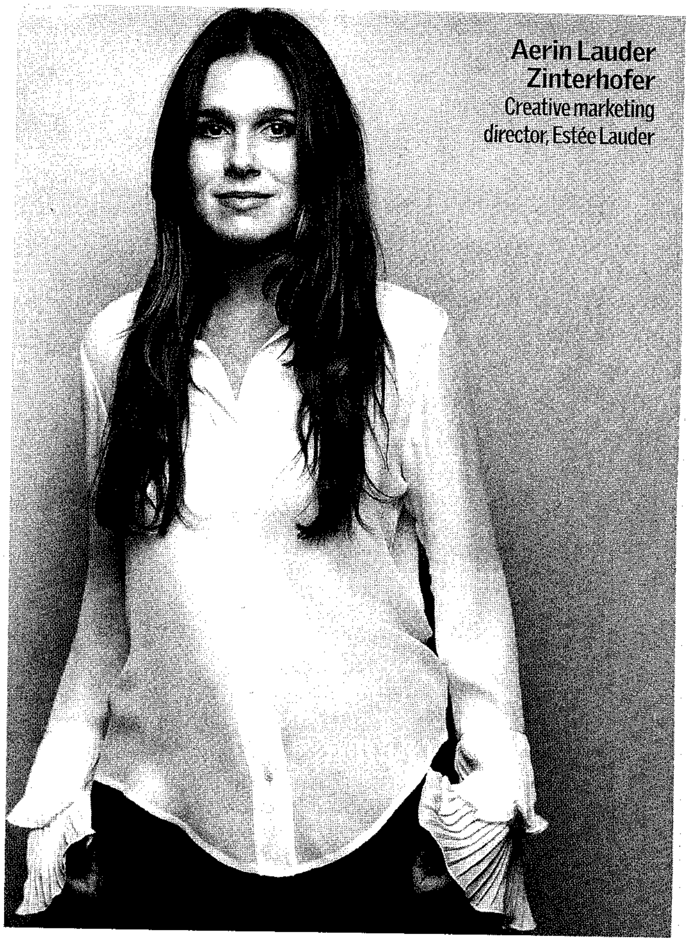
"The thing I like about the museum is that I learn stuff about it while I'm working. My dream job is to get hired at an office where I can learn more stuff about art."



Willem Dafoe
Actor

"What I love about my job is also what I hate—that it's always changing and there's no arriving, no perfecting. You're always struggling. You're always a little insecure."

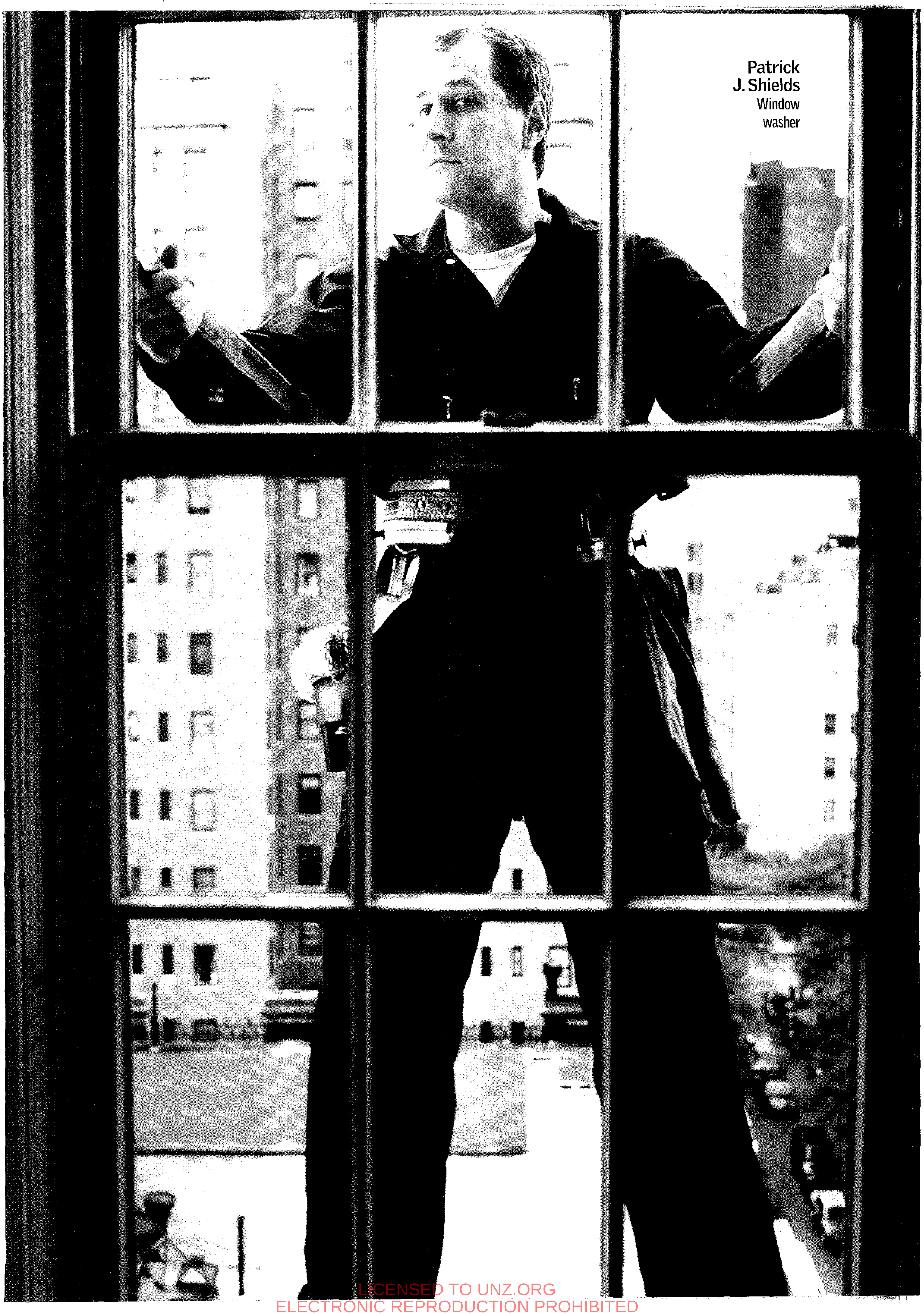
Vickie Huffman
Bicycle messenger



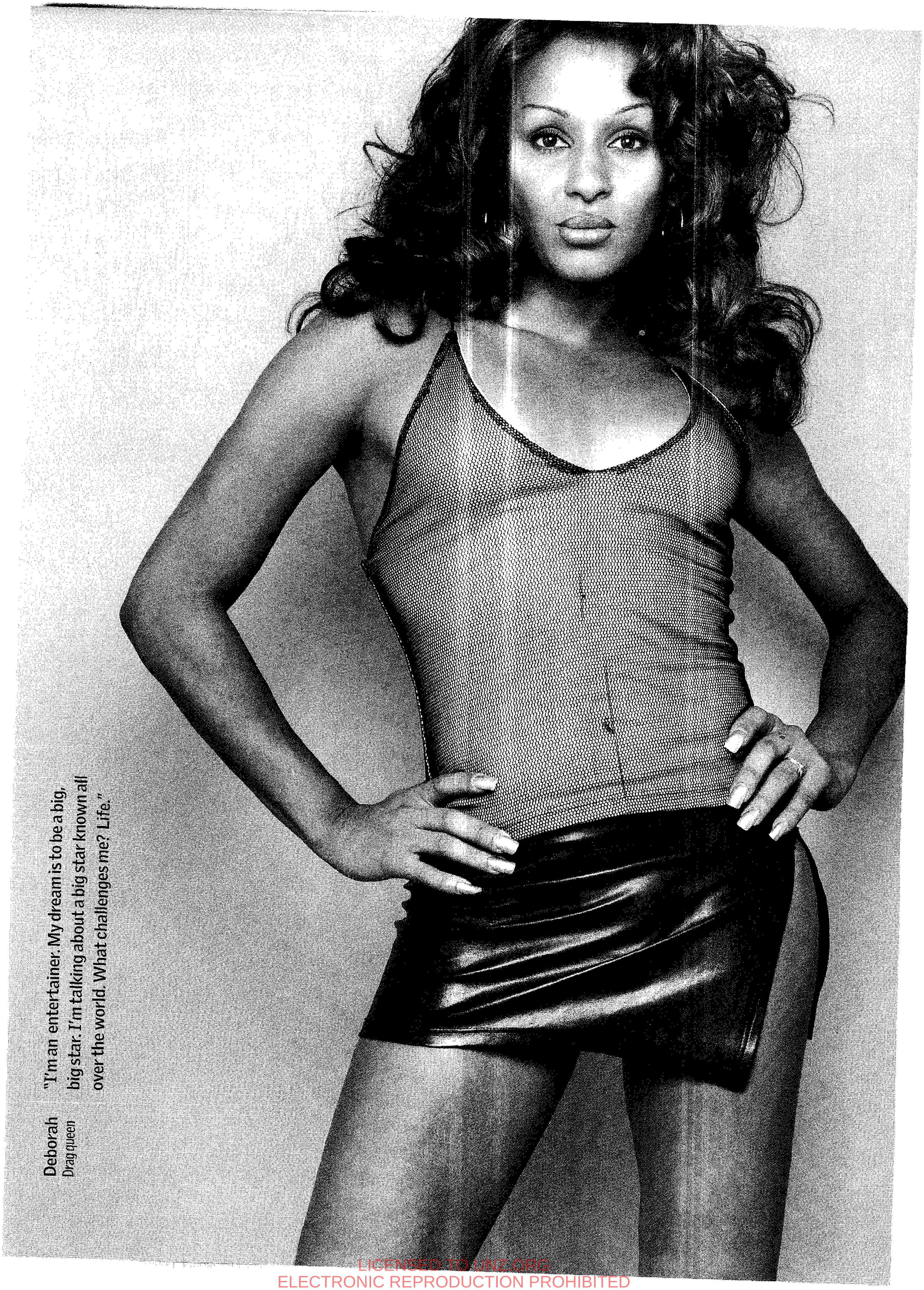
Aerin Lauder Zinterhofer
Creative marketing director, Estée Lauder

James Truman
Editorial director, Condé Nast

Cheryl M. Castro
Zookeeper, Bronx Zoo

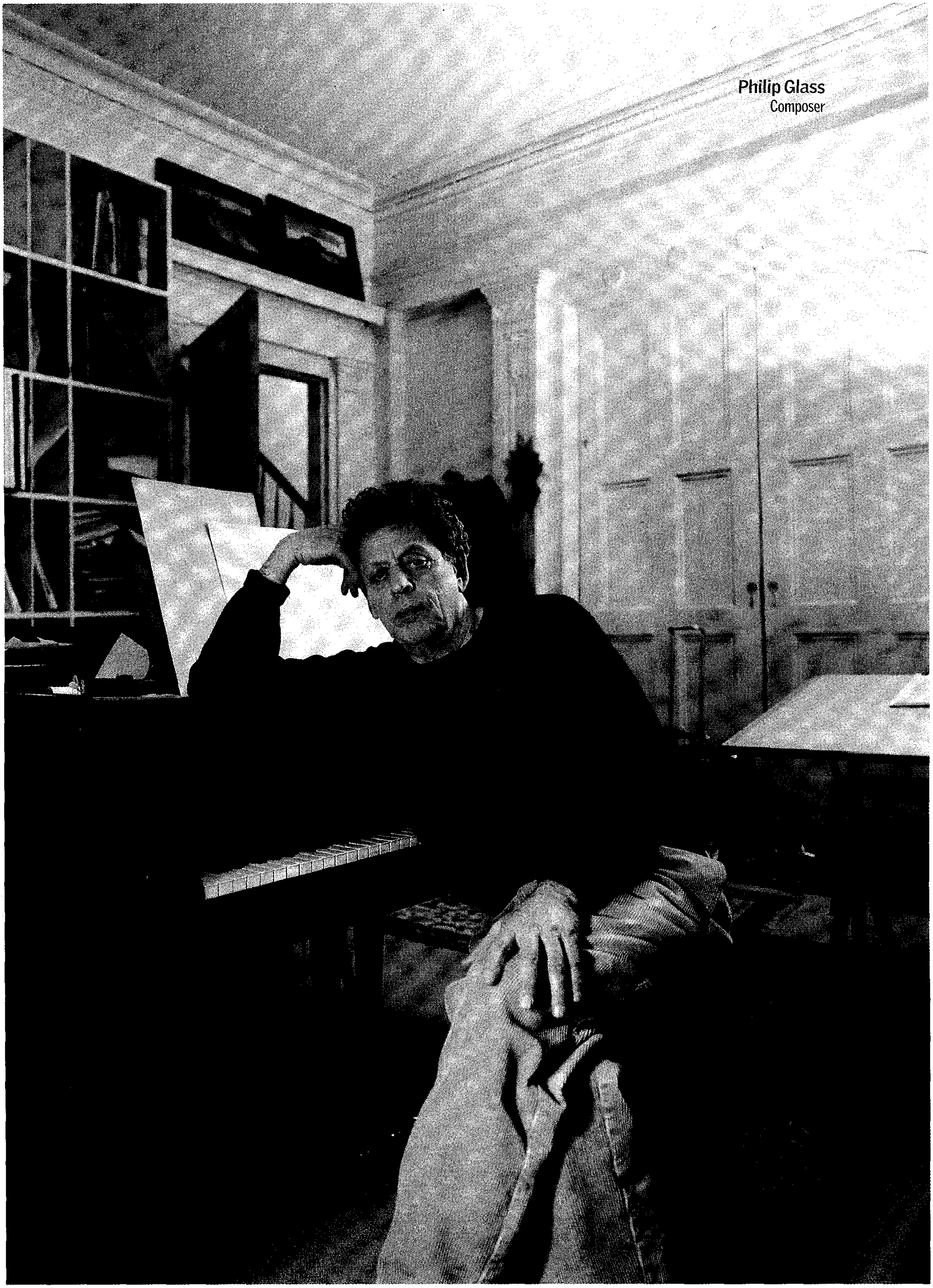


Patrick J. Shields
Window washer



Deborah
Drag queen

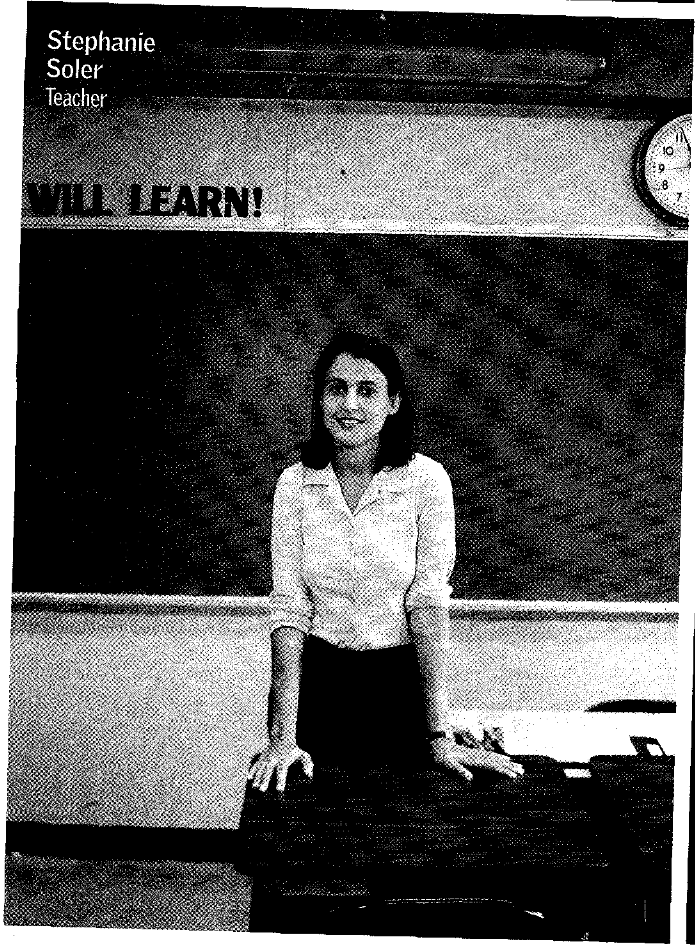
"I'm an entertainer. My dream is to be a big, big star. I'm talking about a big star known all over the world. What challenges me? Life."



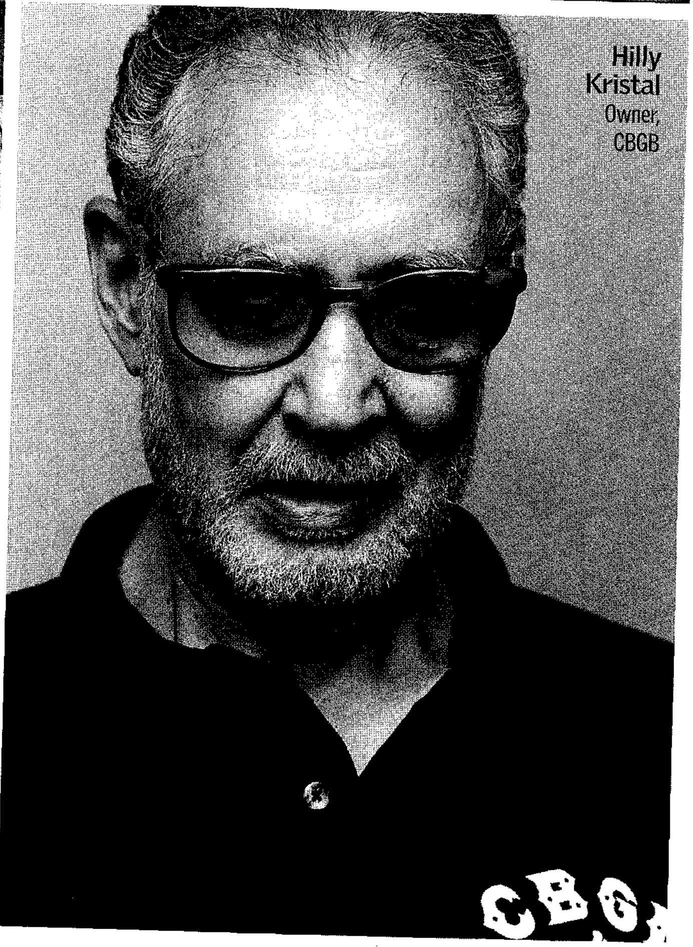
Philip Glass
Composer

Gil Perez
Christie's
doorman

David Bradford
Taxi driver-
photographer

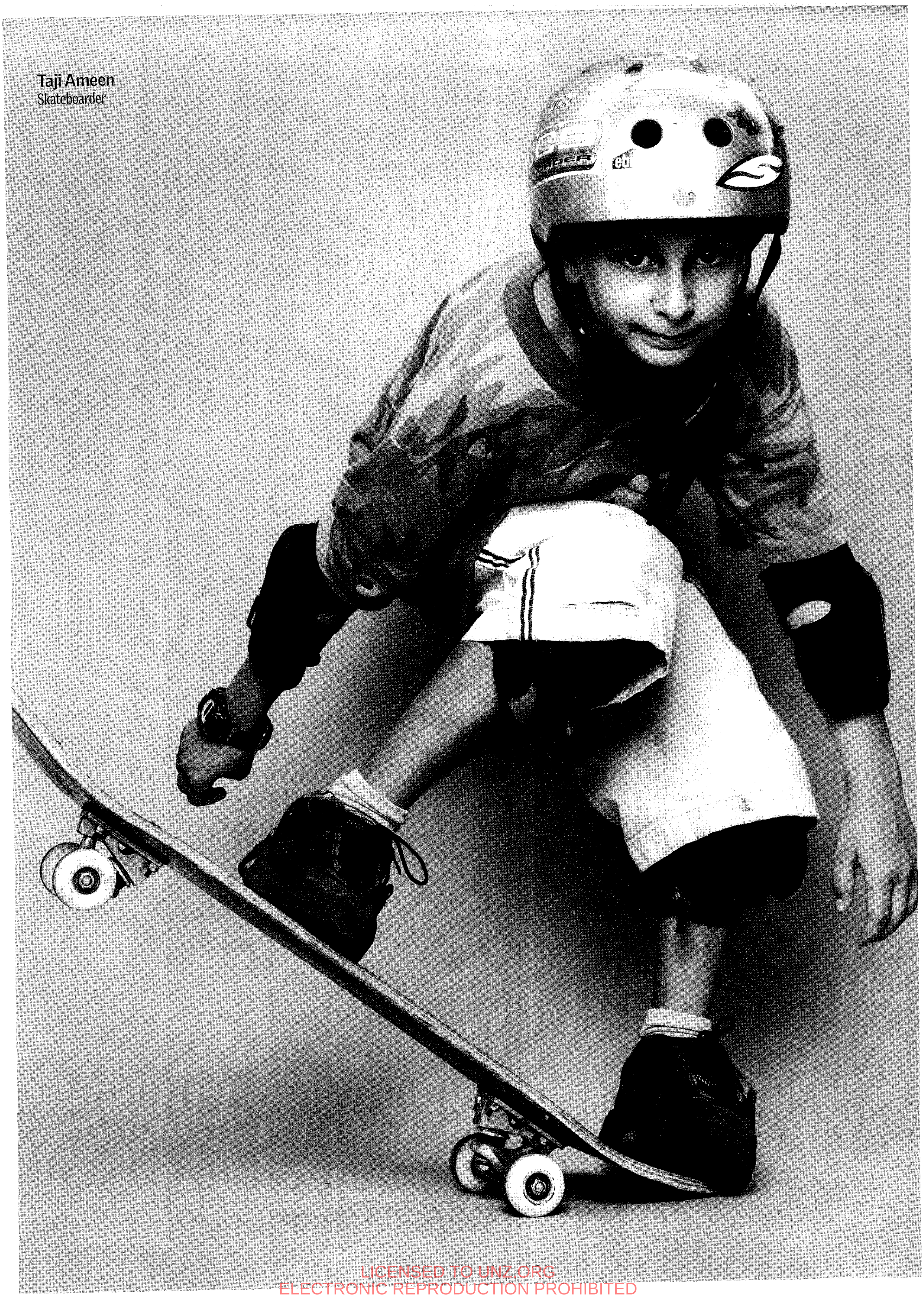


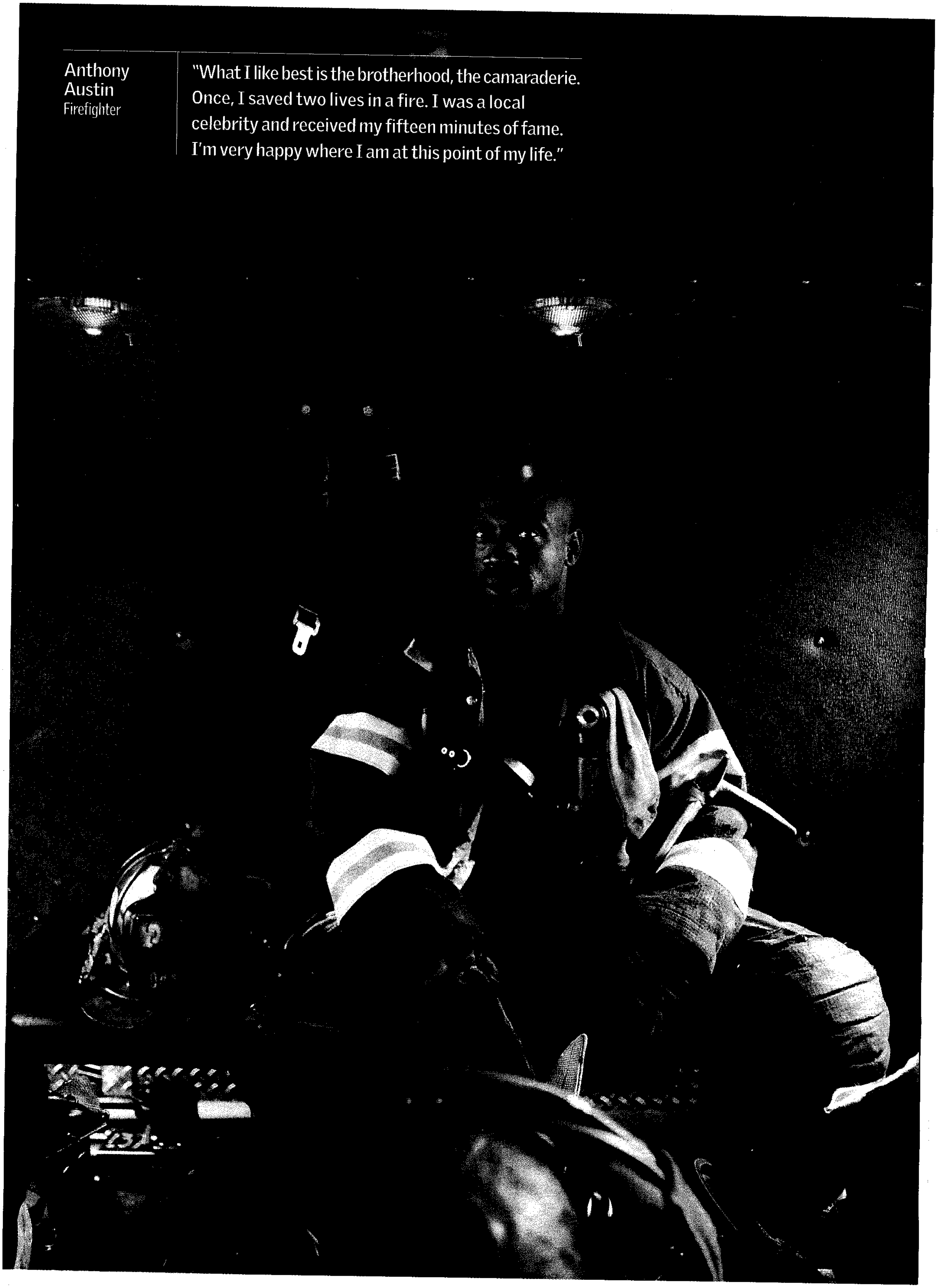
Stephanie Soler
Teacher



Hilly Kristal
Owner,
CBGB

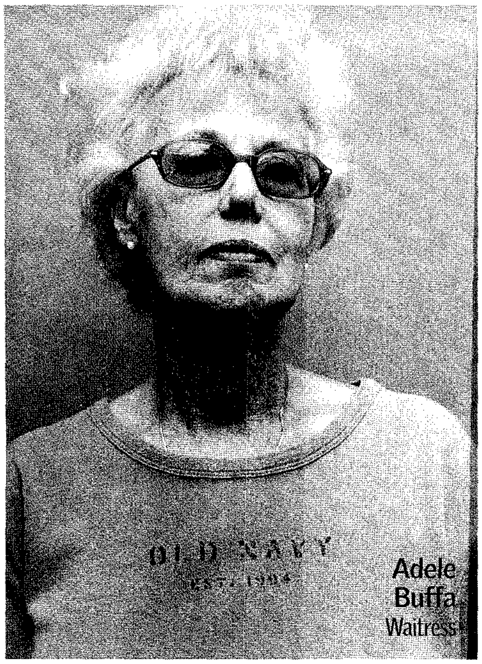
Taji Ameen
Skateboarder



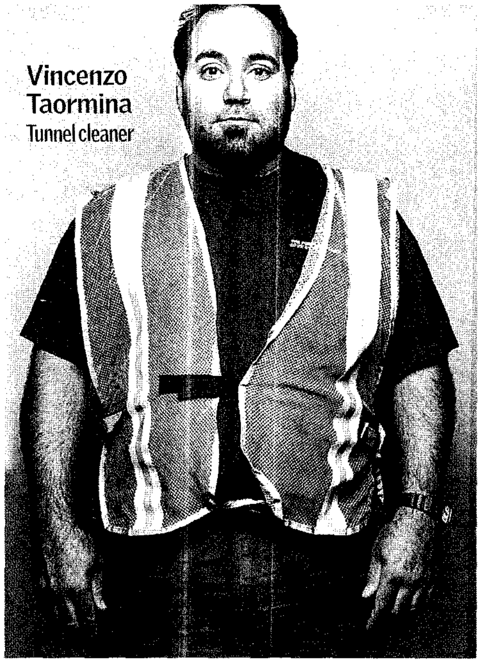


Anthony Austin
Firefighter

"What I like best is the brotherhood, the camaraderie. Once, I saved two lives in a fire. I was a local celebrity and received my fifteen minutes of fame. I'm very happy where I am at this point of my life."



Adele Buffa
Waitress



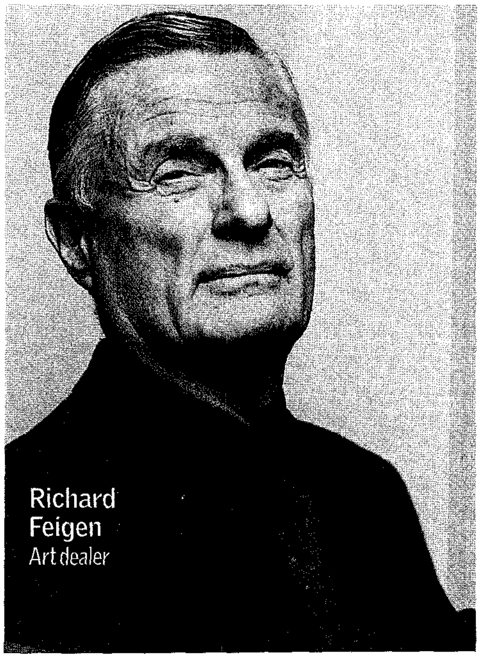
Vincenzo Taormina
Tunnel cleaner

BENNIS
COAST GUARD

Captain Richard Bennis
Harbormaster

James Dargan
Butcher

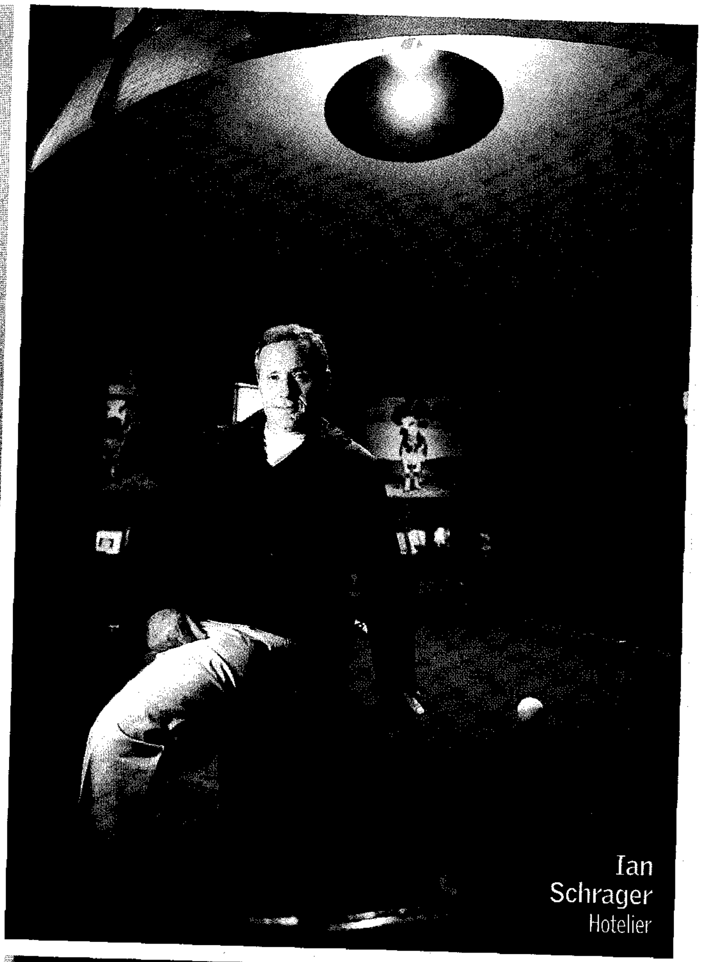
Liev Schreiber
Actor



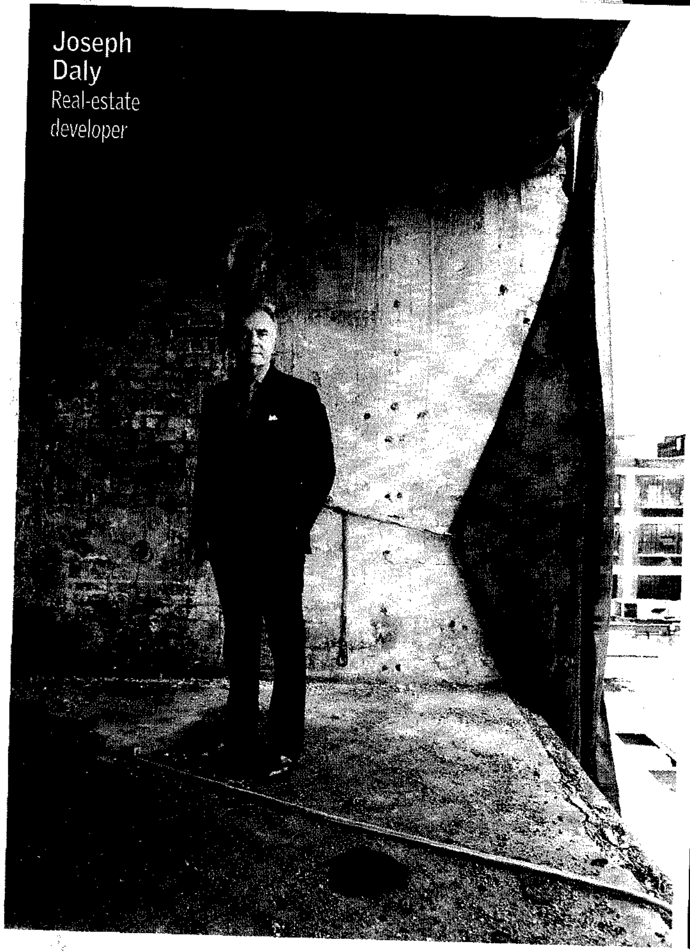
Richard Feigen
Art dealer

DR. BEN DOVER

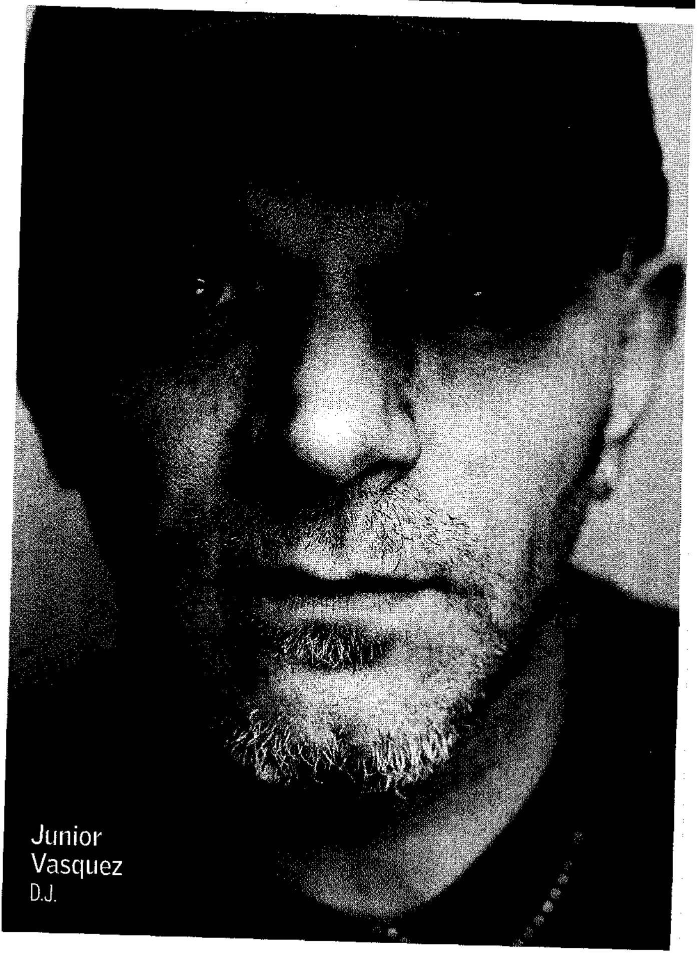
Mistress Ivana
Dominatrix



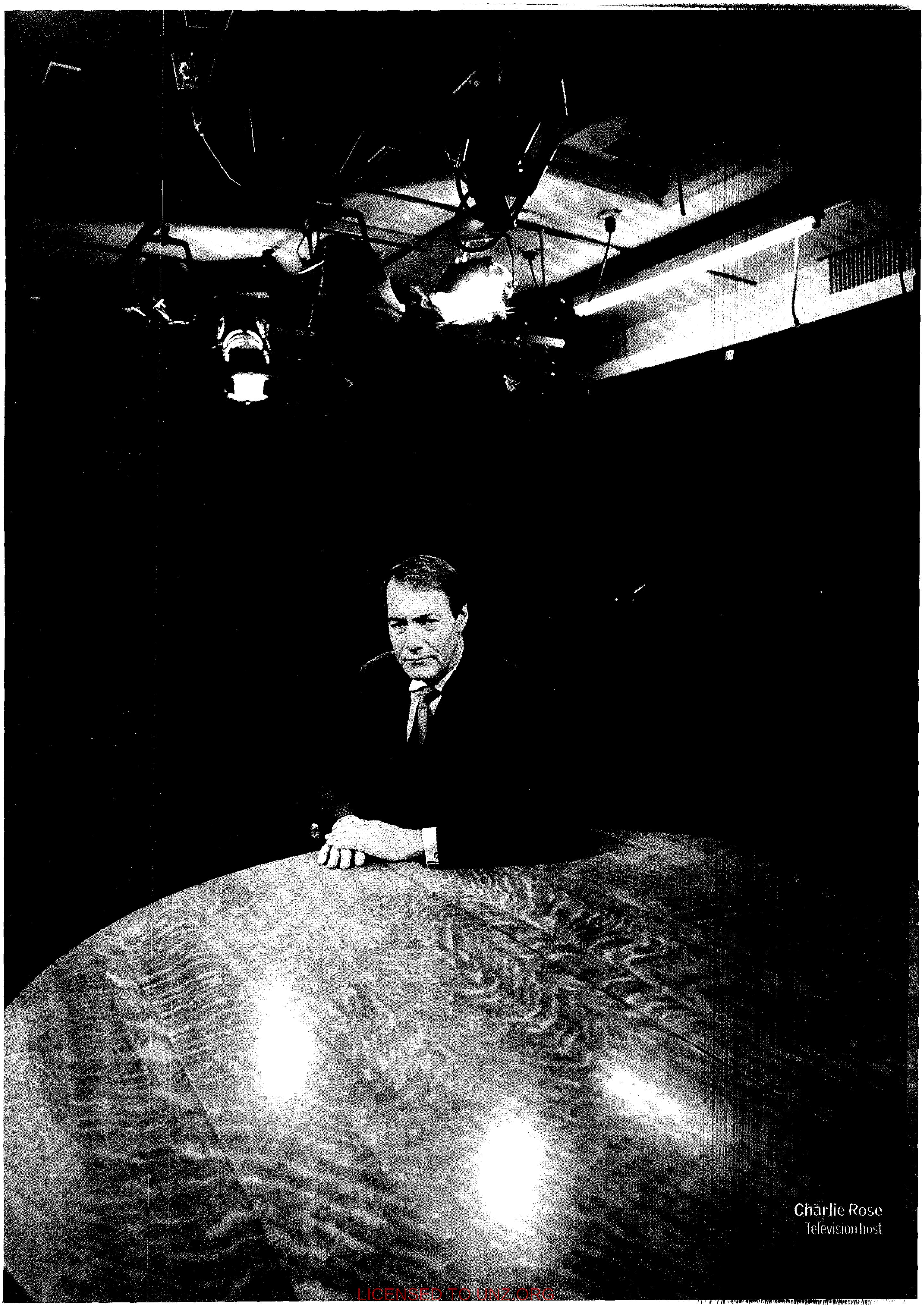
Ian Schrager
Hotelier



Joseph Daly
Real-estate developer

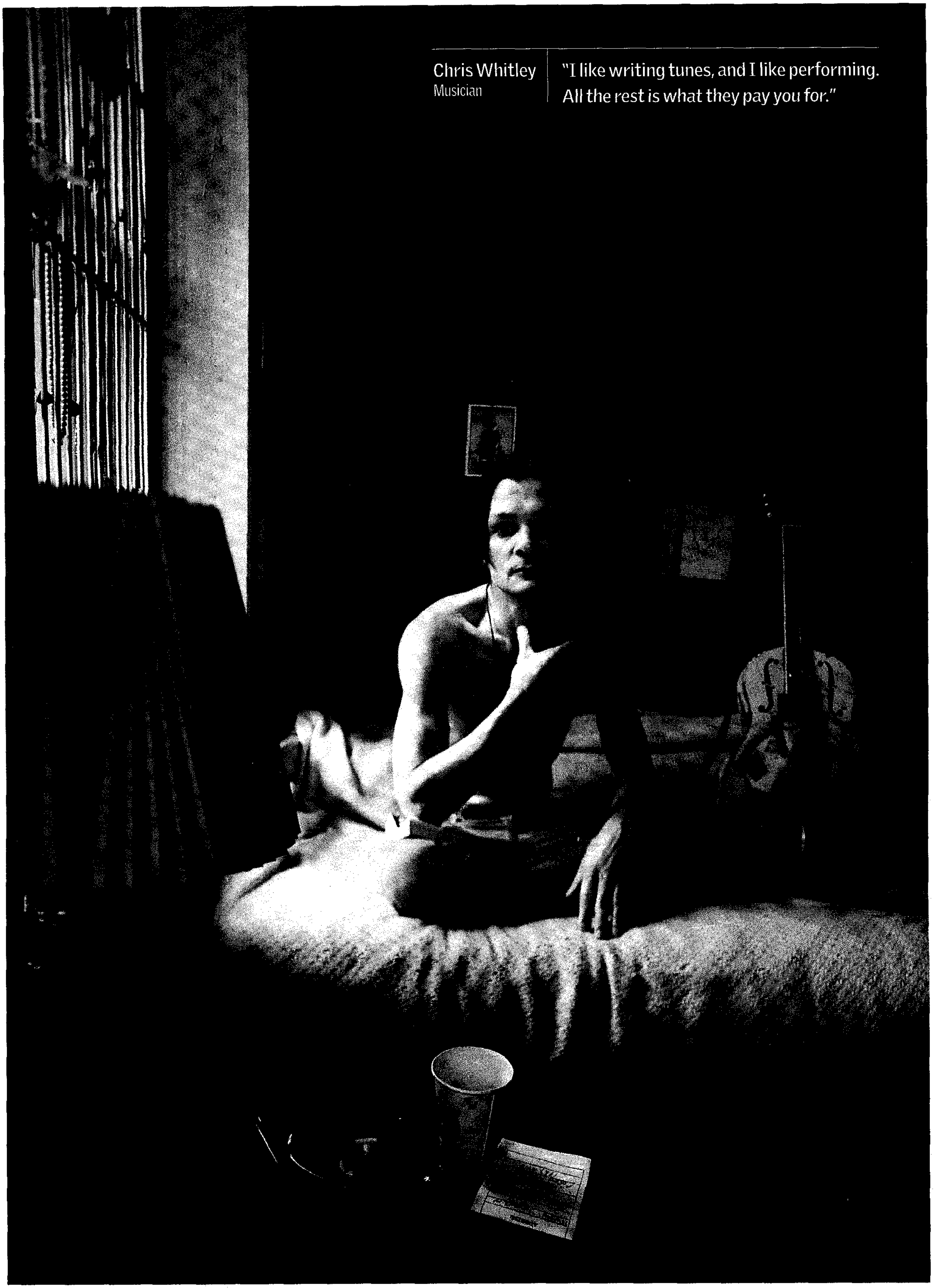


Junior Vasquez
D.J.


Charlie Rose
Television host

Katie Horn
Miss Five Boroughs

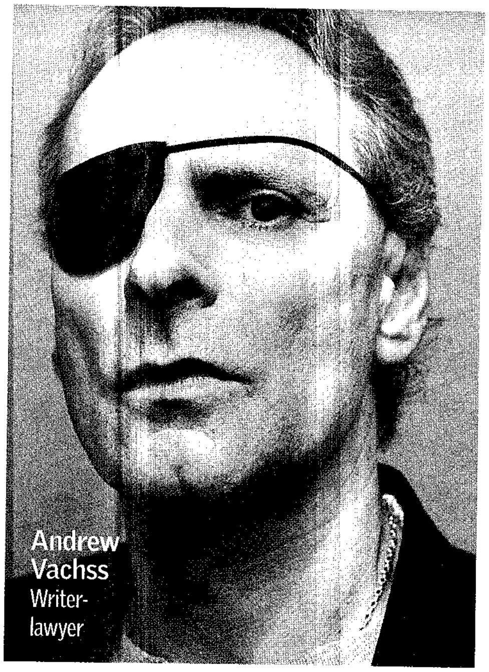
"My dream job has always been to be a star on Broadway. If I didn't have music in my life, I wouldn't be where I am today."



Chris Whitley
Musician

"I like writing tunes, and I like performing. All the rest is what they pay you for."

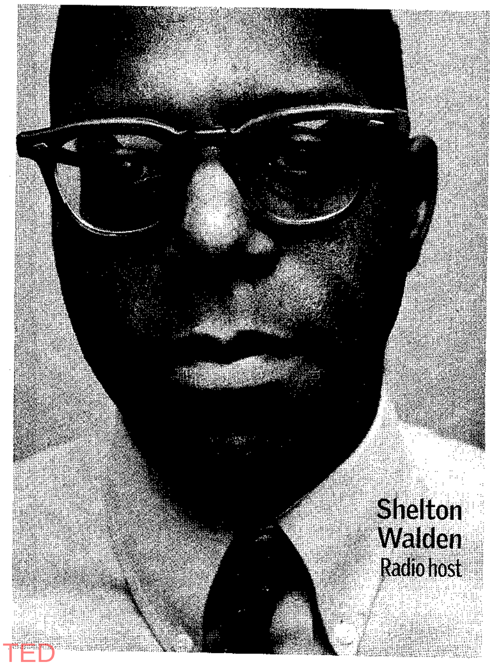
Ira Judelson
Bail bondsman


Andrew Vachss
Writer-lawyer

Greg Perivati
Tram operator

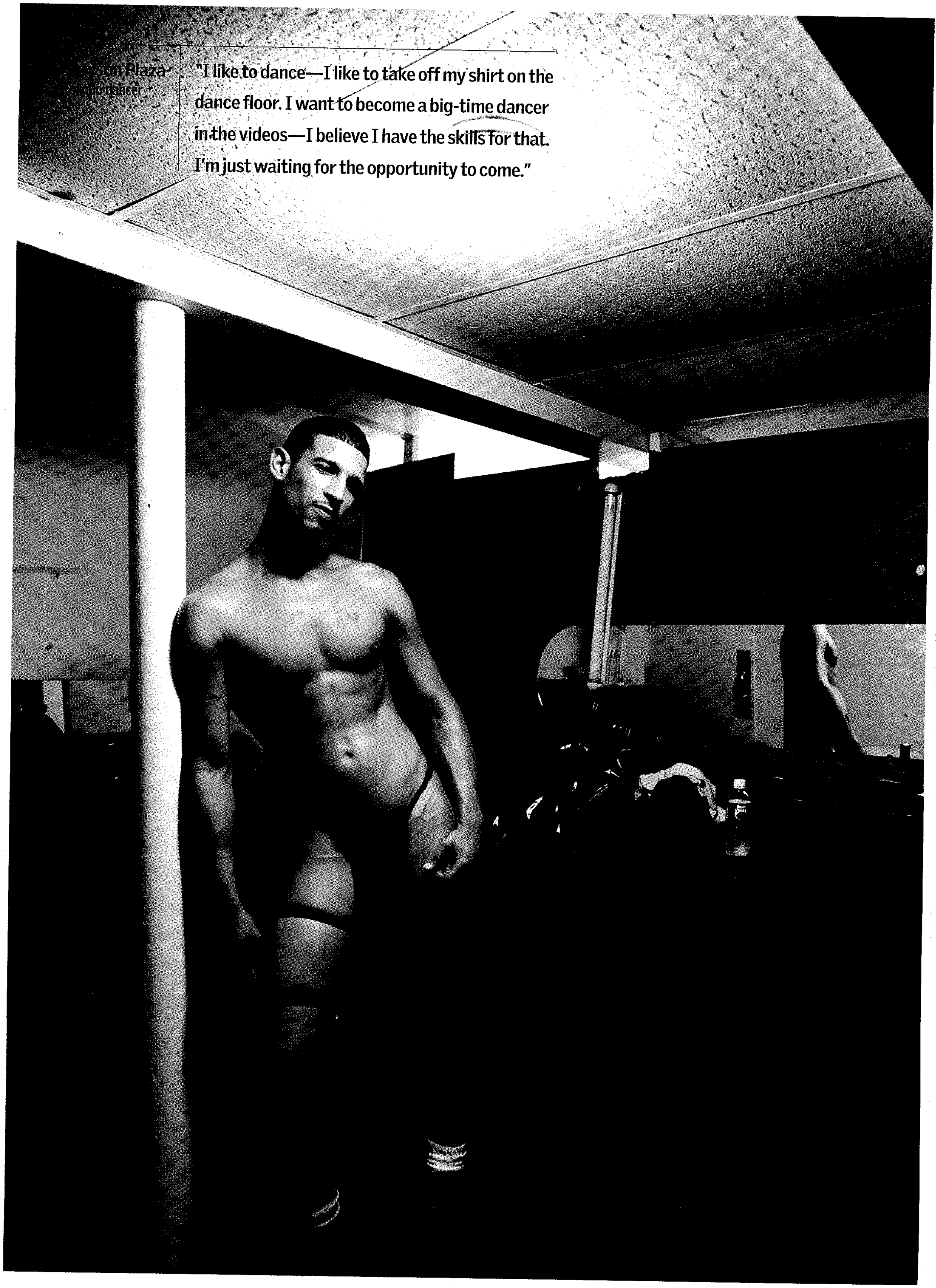
ARAMEDIC
T.CLARE'S
IOSPITAL
N.Y.C.
ERGENCY
MEDICAL
SERVICES
STA GER
9. 5
Maggie Dubris
Emergency medical worker-poet

Hani Shihada
Sidewalk artist


Shelton Walden
Radio host

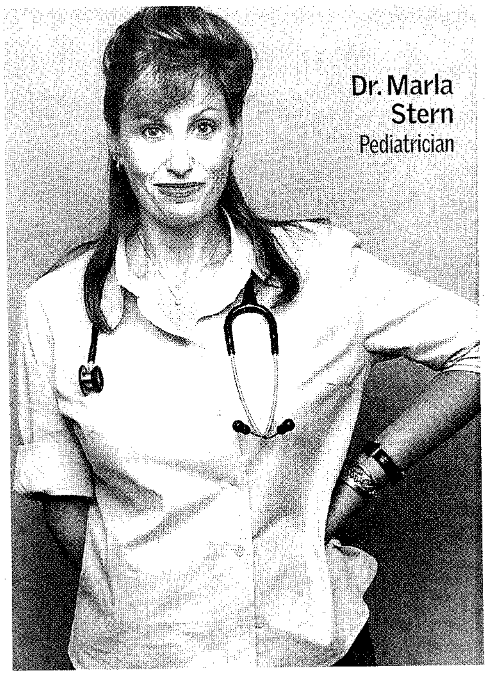
Rebecca Snowden
Dancer–dog walker

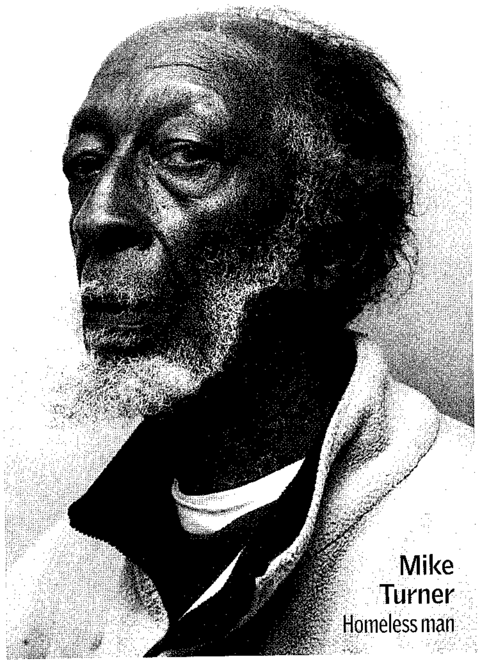
"Walking dogs is a good way to support my dancing. But it's hard to consider this work—I love dogs."

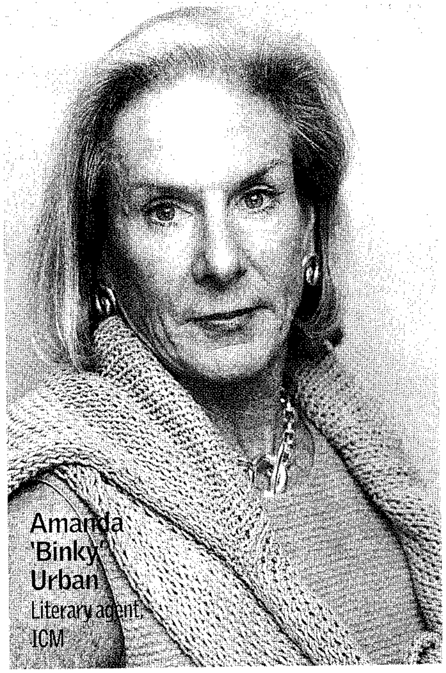


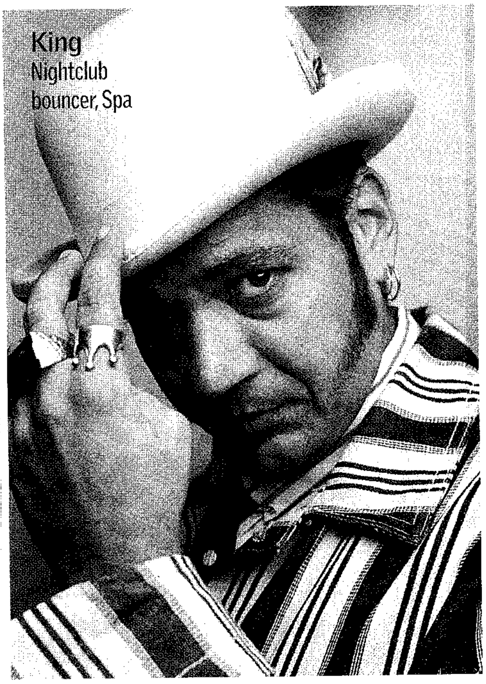
[illegible] Plaza
[illegible] dancer

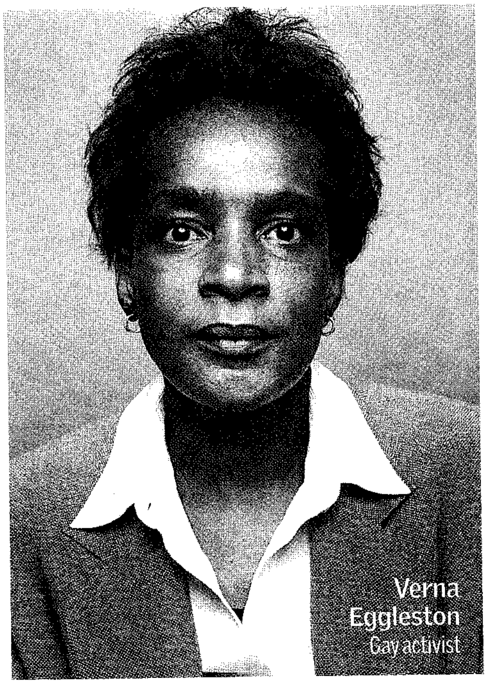
"I like to dance—I like to take off my shirt on the dance floor. I want to become a big-time dancer in the videos—I believe I have the skills for that. I'm just waiting for the opportunity to come."

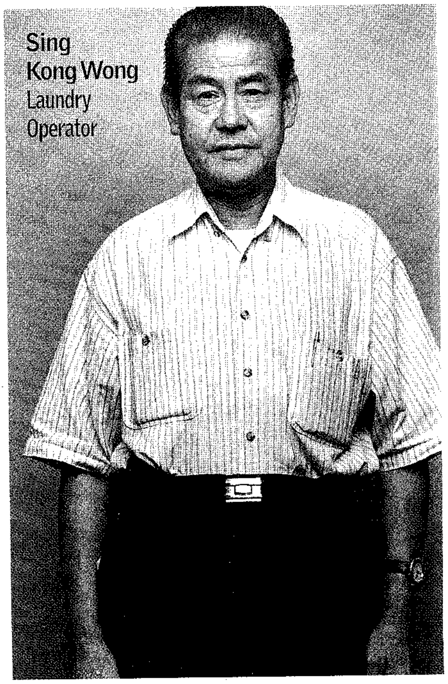

Dr. Marla Stern
Pediatrician

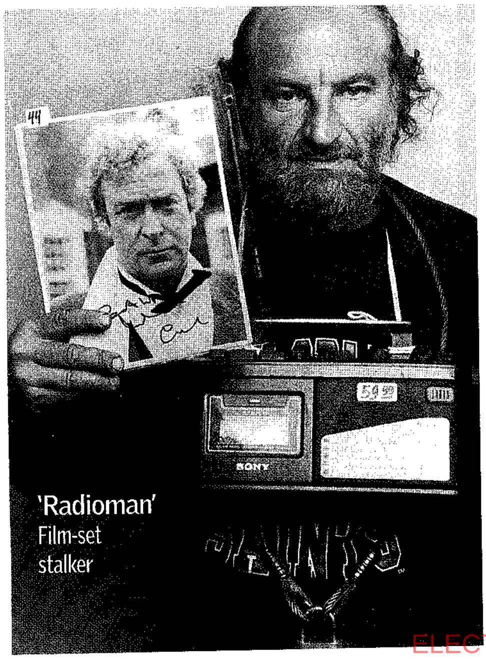

Mike Turner
Homeless man


Amanda 'Binky' Urban
Literary agent, ICM

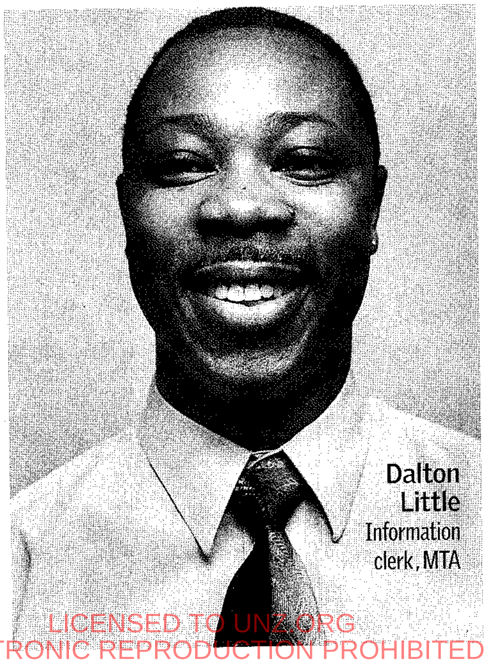

King
Nightclub bouncer, Spa

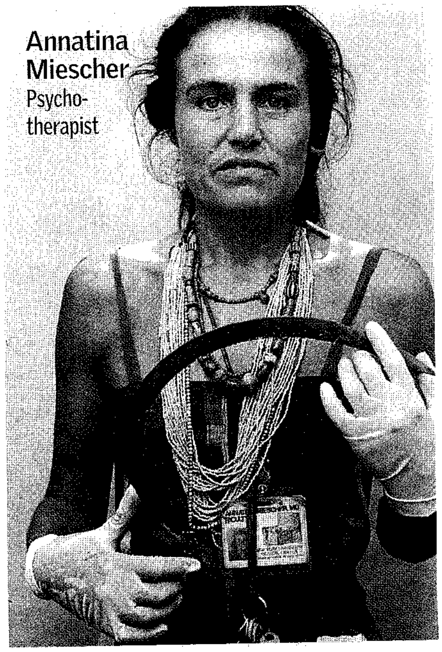

Verna Eggleston
Gay activist


Sing Kong Wong
Laundry Operator



'Radioman'
Film-set stalker


Dalton Little
Information clerk, MTA


Annatina Miescher
Psychotherapist

Best Bets

RIMA SUQI

ADVANTIX preview
ZOOM 25-65 mm 2.6X
EKTANAR LENS
Kodak

Shooting Star

Kodak's Advantix Preview camera uses regular APS film, but after you snap the picture you can preview the image in color on a 1.8-inch LCD screen. If it's a shot you love, you can automatically pre-order extra prints; if not, select zero to advance to the next frame and try again ($299).

- ▶ **ALKIT**
  820 Third Avenue, at 50th Street/212-832-2102
  498 Seventh Avenue, at 37th Street/212-279-9200

Penmanship
PESCIA
LUCCA

Writing's on the Wall

John Derian admits to having terrible handwriting, which is perhaps why he is so fascinated by penmanship. "I love old letters and I love mail," says the designer; "I always keep my eyes open for good, scripty pieces." The decoupage letter tray at left was made using an envelope he found in Italy. It is one of four fourteen-by-nine-inch felt-backed glass trays that are great for serving snacks or simply hanging on a wall ($165).

- ▶ **ADRIEN LINFORD**
  927 Madison Avenue, near 73rd Street/212-628-4500
- ▶ **SHÌ**
  233 Elizabeth Street/212-334-4330

PHOTOGRAPHED BY NEDJELJKO MATURA

The Paper Route There are a few of us who still prefer paper to Palm, who actually relish the painstaking pleasures of re-penciling important dates into a new date book each year. If you're one of those people, and you find yourself in the first week of 2001 without said book, Industries Stationery Store (IS) has 2001 agendas, designed by Drew Souza, in bright orange, navy blue, and butterscotch ($28 for regular, $25 for mini).

▶ **IS**
136 West 17th Street/212-620-0300

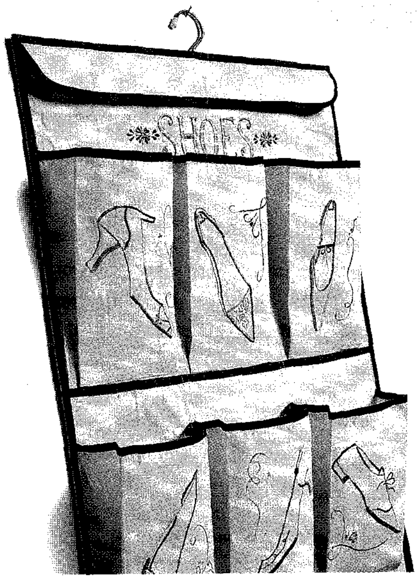
ADVANTIX
preview
preview
select
enter
mode

Rainbow Coalition Missoni, the Italian fashion house famous for its bold colors and intricate patterns, has introduced a home collection featuring pillows, throws, bedding, table linens, rugs, and towels (shown here). The line is perfect both for those who constantly crave color, and for minimalists who want to add a splash of color to a beige-on-beige space (washcloth, $11; hand towel, $31; bath towel, $70).

▶ **MISSONI**
1009 Madison Avenue, at 78th Street/212-517-9339

Hang Ten The anxiously awaited semi-annual shoe sales started about a month ago at stores large and small all over town. By now your closet is bulging with the bargain booty, sexy stilettos fighting toe-to-toe with sensible loafers for storage space. Keep the peace and invest in a hanging bag. It's cotton canvas, so shoes breathe, and will hold six pairs, whether they were on sale or not ($58).

▶ **ANTHROPOLOGIE**
375 West Broadway/212-343-7070
85 Fifth Avenue, at 16th Street/212-627-5885

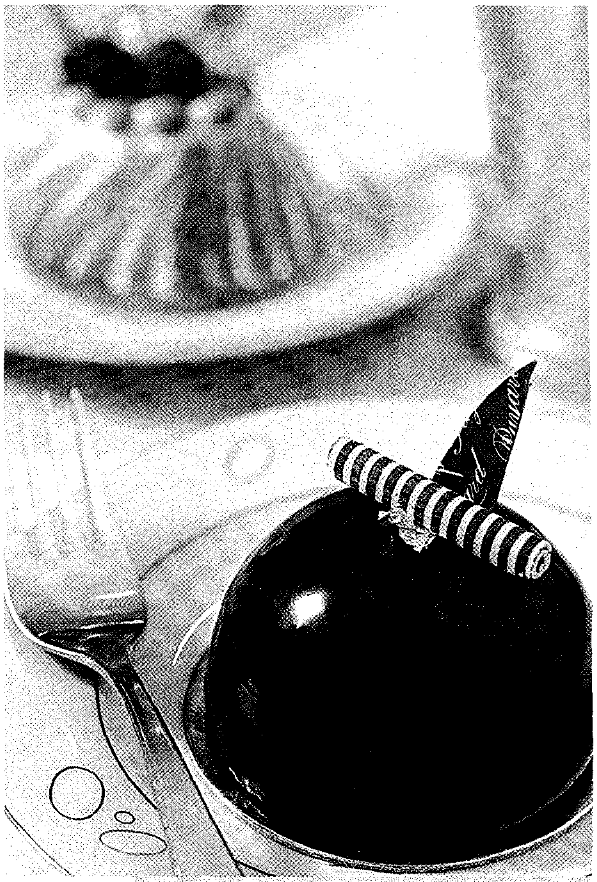


Smart City

NICK PACHETTI

Sweet Spots

Decadent French pastries, chocolate cakes like Mom used to bake, and the best cheesecake in the city.



Gimme sugar: Clockwise from above, the Louvre and Mt. Saint Michel at Payard; frozen hot chocolate at Serendipity 3; bread pudding with raspberry sauce at Sweet Melissa.

WE'VE ALL BEEN THERE. You're out having dinner with a group of friends, the plates have just been cleared away, and the waiter brings the dessert menus. Someone inevitably dissents—"I'm not having any"—which sets off a panic, creating *Survivor*-like alliances for and against the final course. Those in favor cite positive reviews and the pastry chef's Gallic pedigree. The other side pleads that they haven't been to the gym in *days*. At this point, the only clear, win-win solution is to reconvene at a separate location. Those who need to make it home to relieve the baby-sitter or catch the end of *Monday Night Football* are free to go. The rest can indulge their sugar cravings without feeling doubly guilty.

Payard Pâtisserie and Bistro

1032 Lexington Avenue, between 73rd and 74th Streets (212-717-5252)

Let's not kid ourselves. While Payard serves excellent steak-frites and bouillabaisse in the back of this tony Upper East Side café, the real stars are the desserts. Payard's hand-sculpted pastries belong in a museum; tearing into my dessert, I half expected alarms to go off. Payard's pièce de résistance is the multitextured Louvre, a hard, dark dome of chocolate with a trufflelike mousse and a hazelnut-dacquoise center. Another classic is the Mt. Saint Michel, a meringue-covered lemon sponge cake with fluffy passion-fruit mousse. Frosted yellow lanterns and marble floors evoke Belle Epoque Continental elegance.

Cafe Lalo

201 West 83rd Street (212-496-6031)

For anyone who hasn't seen the movie *You've Got Mail,* Cafe Lalo is where Tom Hanks and Meg Ryan fell in love. And ever since its cameo, Lalo has been a little crowded and noisy. But it's worth waiting to sample one of the 120 desserts at this West Side institution. A chocoholic overwhelmed by choices like Snickers cheesecake and the chocolate-mountain and chocolate-indulgence cakes, I usually go with a slice of mud cake: two inches of dense fudge packed into a chocolate crust, slathered with a creamy chocolate mousse and sprinkled with chocolate chips. Don't try this without a tall, cold glass of milk.

Edgar's Cafe

255 West 84th Street (212-496-6126)

If you're looking for someplace a little quieter, Edgar's is right around the block. The café was named for Edgar Allan Poe, whose family owned a farm near here. Asked why she named a dessert place after a writer who usually skipped the dessert course and went straight for the brandy, owner Anna Di Lullo says, "Well, I'm a little crazy and he was crazy, so I thought it was appropriate." The dimmed lights and *faux*-Gothic décor give Edgar's a romantic aura. On my Saturday-night visit, it was packed, mostly with couples in groups of six. The following Tuesday was much mellower. That's when I plopped down in the corner below a painting of Poe and read the paper while enjoying a four-inch-by-four-inch slice of spongy tirami su. Edgar's version is firm to the touch and melts in your mouth, providing powerful and evenly distributed doses of espresso, zabaglione cream, and cocoa. Besides the tirami su, you can choose from delicious Bindi desserts, including mixed-berry tart and profiteroles.

Serendipity 3

225 East 60th Street (212-838-3531)

There is an extensive dessert menu that includes a creamy cheesecake and an immense sundae, but if you're a first-timer here, you have no choices: You can only order the fabled frozen hot chocolate. It's an overflowing ice slush made from a blend of fourteen varieties of imported chocolates and cocoas spiked with tiny shards of chocolate. To eat it

Photographs by Joe Scafuro.

requires both a spoon and a straw. I ordered the frozen hot chocolate, and my companion got the peanut-butter frozen hot chocolate. We both sipped and scooped ourselves into brain freeze. At one point, I thought perhaps he had overdosed on chocolate when he insisted that one of the many overhanging Tiffany lamps was yellow, not green. Turns out it wasn't the chocolate high. He's color-blind.

Veniero's

342 East 11th Street (212-674-7070)

You can't talk dessert places without mentioning Veniero's, the venerable Italian-American café that's been around since 1894. You can choose from more than 150 different desserts, including cannoli, fruit tarts, and cookies (the pinoli are the best). I'm in love with the cheesecake, by far the best in the city. Unlike most cheesecakes, which tend to be weighted with too much dense cream cheese, Veniero's Italian cheesecake is made with ricotta, which lightens the load. It sits on a thin, delicate cakey crust that has just the right amount of lemon rind to provide a tangy jolt. With success come long lines and many a guidebook-toting tourist. But low ceilings and cavernous spaces ensure a quiet and intimate setting for you and your cheesecake.

Magnolia Bakery

401 Bleecker Street (212-462-2572)

Remember those chocolate layer cakes Mom used to make on your birthday? It seems Magnolia got a hold of her recipe. This West Village institution, with grass-green walls and Formica tables, also bakes airy, frosting-laden cupcakes and traditional desserts like apple pie. Don't plan on spending too much time, though: There are few tables, and it gets crowded. The house specialty is banana pudding served in a tall, plain-vanilla paper cup. The pudding is so creamy, it's hard to believe that Nilla wafers are used in the recipe. If banana's not your bag, try the densely delicious chocolate layer cake. And you can start paying Mom back for all those cakes by picking up a slice for her on your way out.

Buttercup Bake Shop

973 Second Avenue, between 62nd and
63rd Streets (212-350-4144)

One of the founders of Magnolia Bakery, Jennifer Appel, opened this brightly lit Turtle Bay café and bakeshop just over a year ago. Locals are thanking her for filling the area's bakery void with retro-Americana desserts, including ten kinds of cupcakes with rich frosting and thirteen different old-fashioned layer cakes in flavors like chocolate, buttercup golden, and lemon. I went for the moist lemon cake with lemon frosting. It was so dense and buttery that I had to pause between mouthfuls to catch my breath. Buttercup also makes brownies, cookies, cheesecakes, and apple pies.

Sweet Melissa Patisserie

276 Court Street, Brooklyn (718-855-3410)

When Melissa Hagenbart opened this quaint neighborhood café, it was just mothers and strollers. Two and a half years later, her Cobble Hill pâtisserie has gotten trendier along with the rest of the neighborhood, attracting a younger, more stylish crowd. All the same, the Victorian-tearoom-style café usually maintains its quiet, romantic atmosphere (in the summer, the garden is open). Order the tasty bread pudding, which is a homemade brioche dipped in vanilla-infused crème brûlée, and slather it with the tangy raspberry sauce that comes on the side. The decadent butterscotch and chocolate puddings are creamy yet light and easily melt in your mouth. On your way out, get a large chocolate-chip toasted-almond cookie. ■

AMY LAROCCA

Here's the Rub

Ward off winter blues with a deep massage that doesn't require deep pockets.

LUGGING THOSE HEFTY (and unwanted) holiday gifts back to the stores—combined with whatever hangover-inducing antics you might have gotten up to on New Year's Eve—has probably left you a little bit sore. So now's the time to ward off seasonal affective disorder with a massage. Top salons charge upwards of $90 for an hour of relaxation, but this month, with this page (one per location), you can get rubbed the right way all over the city for much less. Get a top massage for $45 at **Karen Wu Beauty & Wellness Spa**, where a Chinese doctor can evaluate your health and administer acupuncture, or at SoHo's bright, airy, stressless **Devachan Salon and Spa**. Or try **Dorit Baxter Spa**, where minerals from the Dead Sea are integrated into deep, relaxing massages—perfect, according to Baxter, for those New Yorkers who "are always in a rush and do not sleep enough." You can also use this page to get 20 percent off the **Oasis Day Spa**'s Frequent Users Package—ten massages for $625 (usually $780). Enough, if you pace yourself right, to last you almost till the next holiday season. And for readers who, perhaps, nibbled on a little too much fruitcake, **Elizabeth Arden** is offering 10 percent off its cellulite-taming Ceramide Firm Lift.

Karen Wu, 1044 Madison Ave., at 79th St., second floor (212-737-3545), and 1377 Third Ave., at 78th St. (212-585-2044); Devachan, 558 Broadway, between Prince and Spring Sts., second floor (212-274-8686); Dorit Baxter, 47 W. 57th St., third floor (212-371-4542); Oasis Day Spa, 108 E. 16th St., second floor (212-254-7722); Elizabeth Arden, 691 Fifth Ave., at 54th St. (212-546-0200).

Picks of the Week

Felissimo, the five-story luxury gift-and-home-goods empire, is taking up to 75 percent off items including hair accessories from Colette Malouf, bedding from Dransfield & Ross, and dinnerware from Julie Payette. *10 W. 56th St. (212-247-5656); A.E., M.C., V; sale begins 1/2.*

Burberry plaid has made a smashing comeback in the past few years, and now men's raincoats, once $795, are $499, and women's topcoats are up to half off. *9 E. 57th St. (212-371-5010); A.E., M.C., V.; 1/2-1/31.*

Norma Kamali's one-of-a-kind vintage and fall 2000 collection (including swimwear) is all either under $250 or 75 percent off. *11 W. 56th St. (212-957-9797); A.E., M.C., V.; Mon.-Sat. 10-6, 1/2-1/13.*

Sigerson Morrison's perfect pumps, mules, and boots are 30 percent off. Also on sale are funky neon Louison bags and chunky wool-knit pouches from Sabine Schmitt. *28 Prince St. (212-219-3893); A.E., M.C., V.; sale begins 1/2.*

Michelle Roth bridal dresses come from Paris, Rome, Milan, and London and are, for two days, deeply discounted. Peter Langner silk-tulle ball gown was $5,500, now $550. Max Chaoul silk-organza princess-line dress was $6,200, now $750. *24 W. 57th St., Suite 203 (212-245-3390); A.E., M.C., V., no checks; Fri. 10-7, Sat. till 6; 1/5-1/6.*

Laura Beth's Baby Collection's designer bumpers, crib skirts, fitted sheets, and mobiles are 30 percent off, while Stacy Claire Boyd custom birth announcements are 20 percent off. By appointment only. *300 E. 75th St., Suite 24E (212-717-2559); cash or check only; 1/2-1/9.*

Bikram Yoga's popular classes—which feature 26 postures and are conducted in a 100-degree room—are typically $18, but bring this page and sweat through 90 minutes for $10. *150 Spring St. (212-245-2458), 208 W. 72nd St. (212-724-7303), or 797 Eighth Ave., bet. 48th and 49th Sts. (212-245 2525); A.E., M.C., V.; 1/2-1/31.*

Koos van den Akker's colorful one-of-a-kind womenswear—reversible mink coats, "couture collage" suits—is more than half off. *1283 Madison Ave., at 90th St., second floor (212-722-9895); A.E., M.C., V.; 1/2-1/13.* ■

DO NOT PHONE: Send suggestions to Shyama Patel, New York Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, four weeks before the sale. Sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be given preference.

Illustration by Jeffrey Fulvimari.

Critics and Listings

cue

A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

In Concert

New York City Ballet

Season opens January 2

Best of the Week

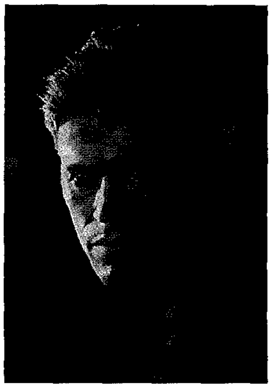
Time to shake those *Nutcracker* tunes out of your head. City Ballet high-kicks off its winter season with (surprise!) two Balanchine works: his *Scotch Symphony* (pictured, above), set to music by Mendelssohn, and *Square Dance*, set to Vivaldi. Jerome Robbins's *Four Seasons*—to Verdi, not Vivaldi—fills out the opener. (See listing, page 89.)

Movies

A Weekend Tribute to Willem Dafoe

At the American Museum of the Moving Image

He's currently skulking through *Shadow of the Vampire*, where he plays the icky silent-era star Max Schreck. (See Peter Rainer's review, page 48.) But if you want to check out the always interesting Willem Dafoe in the un-ghastly flesh, visit AMMI for screenings and a Q&A with the star himself. (See page 64.)



Theater

Resident Alien

At the New York Theatre Workshop

Quentin Crisp, the matter-of-factly gay, spectacularly eccentric figure who gained literary stardom in his sixties (*The Naked Civil Servant*) and emigrated from England to the East Village at 72 (inspiring Sting's "Englishman in New York"), is back in town, a year after his passing. In this play based on the ever-witty author's writings and commentary, Bette Bourne, the (male) founder of the Bloolips theater troupe, plays Crisp in the full makeup the author favored on- and offstage. (See page 68.)

Restaurants

Winter Restaurant Week 2001

Reserve now

The semi-annual Restaurant Week—in which more than 100 top restaurants drop their (limited-menu) lunch prices to a shocking $20.01—doesn't start till January 29. But reservations at the best places go fast, so get on the phone this week. Visit www.nycvisit.com for a list of participants and phone numbers.

Nightlife

Les Lieber's Jazz at Noon

Fridays at San Martin's, 143 East 49th Street

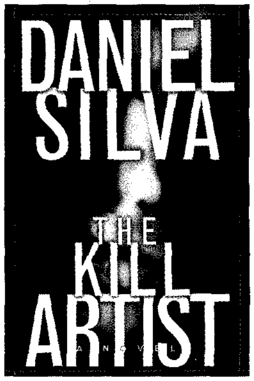
You're not going to be going out much on these icy nights, so why not indulge your jazz jones during the sunny hours? This upstairs club hosts a two-hour program every Friday at lunchtime, where, jammed in amid the rhythm-deprived office towers, valiant performers do their bit to heat the joint up. This Friday, it's tenor-sax-man Bob Kindred. Reservations recommended; call 212-832-0888.

Books

The Kill Artist

By Daniel Silva; Random House; $25.95

Daniel Silva spent years covering the Israeli-Palestinian conflict as a UPI reporter and then a CNN producer. Now that he's hung up his trench coat to write thrillers, it's only natural that his plot lines run right through the Middle East. An international art dealer, an ex-Mossad agent returned to duty, a European model bent on revenge . . . no source of intrigue is left untapped. In bookstores now.



Photographs clockwise from top left: Costas; Mark Douet; Jerzy Dabrowski.

MOVIES PETER RAINER

Jaws

Willem Dafoe imbues *Shadow of the Vampire* with a creepy, sickening elegance; onscreen, Billy Bob Thornton's *Horses* are anything but wild.

F. W. MURNAU'S 1922 DRACULA movie, *Nosferatu*, is one of the most unsettling movies ever made—maybe *the* most. The actor who plays its vampire, Max Schreck, was given a look—bat-shape ears, tapered fangs, and spidery fingers—that has served as something of a template for all who have followed in his hurried, silent footsteps. (The ghastliest homage was Klaus Kinski's in Werner Herzog's 1979 *Nosferatu*.) Not much is known about Schreck; his surname, which means "terror" in German, was apparently made up. The conceit of **Shadow of the Vampire**, which stars John Malkovich as Murnau and Willem Dafoe as Schreck, is that Schreck, as is known only to Murnau, is a *real* vampire, enlisted by his director to provide maximum frights. The actor's payoff: the blood of his co-star (Catherine McCormack, whose alabaster neck beckons throughout the movie). It's a marvelous, resonant joke that never quite succeeds: Stretches of the film resemble a Dario Argento horrorfest crossed with a Mel Brooks spoof. But the director, E. Elias Merhige, and his screenwriter, Steven Katz, occasionally bring some rapture to the creepiness, and Dafoe's vampire, with his graceful, ritualistic death lunges, is a sinewy, skull-and-crossbones horror who seems to come less out of the German Expressionist tradition than from Kabuki. He's also—sickest joke of all—the ultimate Method actor.

MOST MOVIES TAKE A while to slip you into a stupor. **All the Pretty Horses** makes you groggy right away. Set in 1949, it's a lackadaisical series of vignettes apparently culled from a much longer movie that never made it to the screen. Be thankful for that. Perhaps it should not be held against Billy Bob Thornton, who directed from a script by Ted Tally, that the film never approximates the fragranced, laconic tone of the Cormac McCarthy novel on which it's based. Such an achievement is likely beyond the reach of *any* filmmaker, and probably should remain that way: Westerns, after all, are generally best when they're not so highfalutin. But small-scale does not have to mean, as it does here, small-time. The film works only fitfully as a coming-of-age ramble, starring Matt Damon as John Grady Cole, who rides out from Texas to Mexico with his buddy Lacey (Henry Thomas) and keeps getting hit upside the head with life lessons. Like the mustangs he breaks while working on a sprawling Mexican ranch, Cole yearns to run wild. (Mustangs haven't been saddled with this much metaphor in the movies since *The Misfits*.) As embodied by Penélope Cruz, the daughter of the wealthy ranch owner is the most prized of animals in Cole's line of sight, but her shared passion for him, which is supposed to be torrid, is tepid. We keep seeing what was intended in this film: the contrasts between untamed wilderness and civilization, the elegiac valedictory to the passing of the West, the crucibles of courage that make you a better man, and so on. None of it sinks in, because the landscapes have not been chosen with a painter's eye—they're rather blurry and ill-framed—and because the performances are far from grand. (There is one remarkable piece of acting, from Lucas Black as a troublesome, crack-voiced runaway.) To make a movie eulogizing the past, and its passing, it would be helpful to have a stronger sense of the present. *All the Pretty Horses* seems to be taking place in a hazy, remembered movieland of the mind.

REINALDO ARENAS, THE DISSIDENT CUBAN writer who died of AIDS in exile in New York in 1990 at the age of 47, is portrayed in Julian Schnabel's **Before Night Falls** by the Spanish actor Javier Bardem in a performance that never, thankfully, locks into any single mode. Emotionally, it's all over the place, and so, deliberately, is the movie: Scenes of camp frippery alternate in a blink with ravishingly lush evocations of nature and sequences that are almost giddy with a sense of dread. Bardem has a heroic presence that allows

Dawn, go away: John Malkovich and Willem Dafoe in *Vampire.*

Shadow of the Vampire
Directed by E. Elias Merhige; screenplay by Steven Katz; starring John Malkovich, Willem Dafoe, and Catherine McCormack.

•

All the Pretty Horses
Directed by Billy Bob Thornton; screenplay by Ted Tally; starring Matt Damon, Henry Thomas, and Penélope Cruz.

•

Before Night Falls
Directed by Julian Schnabel; starring Javier Bardem.

•

Chunhyang
Directed by Im Kwon-Taek; starring Lee Hyo Jungh and Cho Seung Woo.

•

Vatel
Starring Gérard Depardieu.
See Movies listings for details.

Photograph by Jean-Paul Kieffer.

him to express a crazy quilt of emotional colorations and still seem whole, but he doesn't give a great-man performance. Arenas—whose autobiographical memoir *Before Night Falls,* along with other writings and poems, forms the basis for much of the movie—can be regarded as a suffering martyr under the Castro regime; but Arenas, in the film, is too randy and freewheeling, too much in love with the sensual possibilities in life, to ever be regarded as a sacrificial icon. As a young man, he believed in the Cuban revolution, but as an artist and homosexual, he soon found himself cast out, imprisoned. Arenas has a cheeky, fractured sense of the world; he knows he is not wanted in Castro's Cuba, he knows the revolution was not meant for him, and yet he cannot suffer silently. His taunting is a provocation; he writes, he tells a friend at one point, for revenge.

Still, it would be a mistake to characterize the Arenas of this film as a freedom fighter; his agenda, such as it is, is essentially amoral—he writes to stir his own juices. Bardem doesn't sentimentalize Arenas's anguish, which is often as lush as his elation. When the writer, leaving Cuba in the Mariel Harbor boatlift, makes it to New York, his life is not renewed by happiness. Although Schnabel, working from a screenplay by himself and Cunningham O'Keefe and Lázaro Gómez Carriles, is severely critical of Castro, it's also clear that Arenas's unsettled soul is not utterly dependent for its welfare on any one system, communist or capitalist. Ultimately, the movie is not really about an artist deranged by the politics of his homeland. It's about an artist deranged, and rejuvenated, by his own temperament.

THE KOREAN DIRECTOR IM KWON-TAEK has made more than 90 films since his first in 1962, and perhaps this explains why his latest, **Chunhyang**, seems so effortless and masterly. Based on a highly popular eighteenth-century Korean folktale, it's a movie that, stylistically, mixes the traditional with the avant-garde; the narrative may be ritualistic, but there's a let's-try-it-on-for-size friskiness to the filmmaking. For Western audiences, and perhaps also for Korean audiences, the spiritedness of Im's approach is most welcome; it means, mercifully, that we are not witness to an embalming. Even the *pansori* theatrical tradition that frames the action has a contemporaneous, rap-gospel feel: A singer performing onstage before a modern audience recounts the story we are watching, utilizing a full range of octaves from growling wails to screeching falsettos, backed by the thwacking accompaniment of heavy drums. The effect is sometimes a bit like a Korean hybrid of Dr. Dre, Louis Prima, and Al Green, and the performer's in-house audience goes in for some call-and-response encouragement that seems to bring out in him a puckish, preening improvisation. The contrast between this impassioned whooping and the formalistic fable being played out before our eyes is quite heady. It represents a new tone in movies, or at least one that, perhaps because it is distinctively Korean, is new to most American audiences. (Although Korea has a longstanding and lively film culture, few of its films have been exported here for commercial release.)

Giving the film much of its immediacy is its radiant heroine Chunhyang (Lee Hyo Jung), the daughter of a courtesan and no pushover. Married on the sly to the well-to-do, delicately handsome Mongryong (Cho Seung Woo), a governor's son, she asserts her rights to independence when her husband leaves her to study in Seoul, promising to return. When a savage new governor is appointed to the province where Chunhyang lives, he orders her to pleasure him, and her adamant refusal is her death sentence. What follows is something of a slow-motion cliff-hanger, and even though the eventual rescue operation has a heartiness that would not be out of place in a traditional Hollywood Western, there is also an undercurrent of tragedy. *Who knows what will happen after this story?* is the message we are left with at the end, and it recasts in shadow all that came before. The supernal beauty of Chunhyang and Mongryong is like something out of a magical picture book. Their allure is too fragile to survive the world's harshness, and maybe this is why the *pansori* singer is so jubilantly raucous. He wants to protect these lovers by shouting down the demons.

In brief: Vatel, SET IN 1671 DURING A VISIT of King Louis XIV to a prince's country estate, looks as if it was made to win Oscars, though doubtless it won't cop many; it's too turgid with its own upholstered pomp. But Gérard Depardieu, as the prince's steward Vatel, is better than I've ever seen him in an English-language film: Readying the endless procession of royal ceremonies, dipping his worrying fingers into sauces, he is most convincingly a man for whom the spoils of life were created. ■

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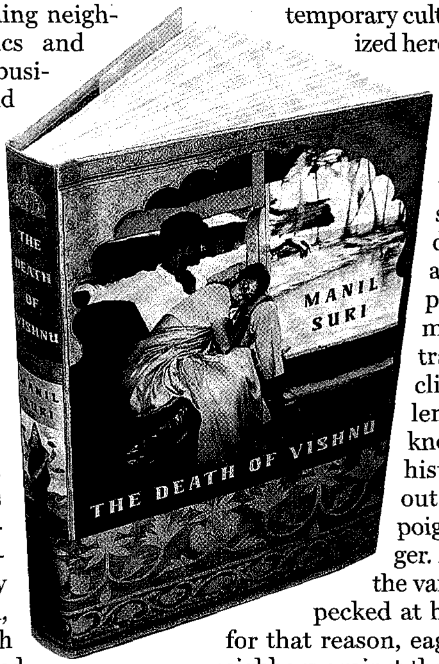
BOOKS DANIEL MENDELSOHN

Stairway to Heaven

On the crowded landing of a Bombay apartment house, a beggar embarks on his final journey. Yes, it's another lush, ambitious first novel—but this one's the real thing.

MANIL SURI'S ODDLY compelling first novel so clearly has the structure of an allegory that sensible readers, weary of overambitious debuts, might be tempted to avoid it. That would be a mistake. **The Death of Vishnu** opens on the first-floor landing of a Bombay apartment building, where a beggar named after the sun god Vishnu lies dying. One of the two feuding middle-aged ladies who live on the first floor, the graying Mrs. Asrani, occasionally brings him tea, more to assuage her conscience than out of real concern; Mrs. Pathak from across the hall similarly offers gifts of stale food. (She's aging better than Mrs. Asrani, who's been accusing her of stealing ghee from their shared kitchen. She is.) On the second floor live the Jalals, an estranged Muslim couple—she's devout; he's an ardent rationalist—whose son, Salim, is secretly planning to elope with the beautiful young Kavita Asrani from downstairs, a girl whose ideas about life are derived entirely, hilariously, from schlocky movie musicals. (When Kavita shows up at their rendezvous on the appointed night, Salim asks where her luggage is. "Why would I need *anything* when I have you?" she replies.) And on the third floor lives the reclusive Mr. Taneja, a middle-aged man whose perpetual mourning for his long-dead wife has taken the form of an almost complete withdrawal from everyday life. In his final hours, Vishnu imagines himself to be ascending the steps of the building: a symbol of a great spiritual journey from the material pettiness of the first floor to the spiritual confusion of the second to the self-sufficient abnegation of the third and, presumably, best. (Mr. Taneja's first name, Vinod, means "happiness.")

But if it doesn't take long to realize that the apartment building, with its feuding neighbors—religious fanatics and skeptics, beggars and businessmen, Muslims and Hindus, traditional wives and would-be movie stars—is meant as a symbol for Indian culture itself, with its delicate balances between the past and the present, religious and secular culture, the desire to change and the paralyzing "loom of inertia," then it's equally clear that Suri is a writer of vivid gifts. His larger thematic preoccupations are balanced by seductively beautiful prose and, particularly, a way with drawing nuanced and poignantly flawed characters. This isn't one of those novels of big ideas where the ideas overwhelm the novel.



The Death of Vishnu
By Manil Suri.
Norton; 298 pages;
$24.95.

What Suri's book does so well, in fact, is to show you how densely and sometimes disastrously intertwined big and small things, large historical currents and individual actions are. Not much happens in *The Death of Vishnu*: The Asranis and Pathaks quarrel over who ought to call an ambulance for Vishnu; Kavita elopes but comes back; the dying Vishnu has flashbacks to his childhood and a passionate love affair with a prostitute; the Hindu neighbors, outraged over the "abduction" of Kavita, incite a riot against the Jalals. But by the time the novel is over, we've seen how small irruptions of human weakness, no less than gigantic cultural fissures, can change everything.

On the one hand, you could say that what brings the carefully balanced world of the apartment building down at the climax of the book is contemporary culture itself—symbolized here by the movies that Kavita's infatuated with. (The only material result of her silly cinematic plan to run away—she returns the next day, traumatized by a glimpse of an impoverished young mother on the train—is the book's climactic act of violence.) But Suri knows that there's no historical event without its small and poignantly human trigger. And so we see how the vain Mr. Pathak, henpecked at home and, perhaps for that reason, eager to whip up the neighbors against the Jalals, knows that the riot is wrong—but is "loath to relinquish the position of leadership" that his new role as rabble rouser gives him.

As a foil to such small but momentous human foibles, the author weaves in various characters' attempts to find some higher meaning. Mr. Jalal, the longtime atheist, begins experimenting with self-flagellation, and by the end of the book believes that the dying man at the foot of the stairs is the god Vishnu; Mr. Taneja copes with his grief by focusing on the word *om*. The difficult search for something beyond the ordinary is the novel's religious allegory, symbolized by Vishnu's ascent up the stairs. (Mr. Jalal also tries to climb—literally—as high as Mr. Taneja's apartment, but falls off the balcony. It's worth noting that only the men are preoccupied to any significant degree with the higher planes. As much as I liked this book, I can't help wondering what woman readers will make of Suri's treatment of his female characters, who are either waspish or vacuous.)

All these big ideas are stimulating, but

Photograph by Michael Kraus.

they wouldn't be worth thinking about if it weren't for the impressive delicacy of small things in Suri's writing. From the first arresting line, which, characteristically, underscores a character's pettiness even as it seems to forgive it ("Not wanting to arouse Vishnu in case he hadn't died yet, Mrs. Asrani tiptoed down to the third step above the landing on which he lived"), it's clear that this is a particularly assured and stylish writer. I've complained in the past about the annoying, effortful *faux* lyricism, unchecked by any apparent editorial intervention, that has marked a lot of recent literary debuts; Suri reminds you what the real thing feels like. This author's metaphors call attention not to themselves and their own cleverness but, properly, to the thing they're describing. The morning sunlight passing through Vishnu's closed lids "whispers to him in red"; vain Mrs. Pathak, preparing some special treats with which she hopes to impress a wealthy hostess, "petted some of the samosas encouragingly with her ladle"; Mr. Jalal wakes from a slumber filled with unexpected religious visions "looking as disoriented as an insect emerging from its pupa."

Such moments of lyric intensity aren't gratuitous. They delineate, with noteworthy economy, intricately flawed yet somehow utterly winning characters. The way in which Mrs. Pathak lovingly pets her samosas tells you more about her social aspirations than any number of pages of clunky exposition could.

It's less of a complaint than a tribute to Suri's artistry and deeply humane vision that perhaps the least compelling thing in his book is the death of Vishnu itself. This is partly because Vishnu isn't all that textured; he can't compete with Mrs. Pathak, as far as I'm concerned. But that's not entirely Suri's fault: Vishnu's climactic reveries are clearly so bound up in the arcana of Hindu mythology that anyone not terribly familiar with it is likely to miss the significance of the visions that present themselves to his dying eyes (if not of his final vision, which suggests that he has in fact died and will be reborn). But you don't need to be an expert on Indian religion to feel the impact of just about everything else that has happened by the time this novel is over. For that, you merely need to be what this author and his creations so richly and memorably are, and what his book, whatever its heavenly preoccupations, fiercely esteems: human. ■

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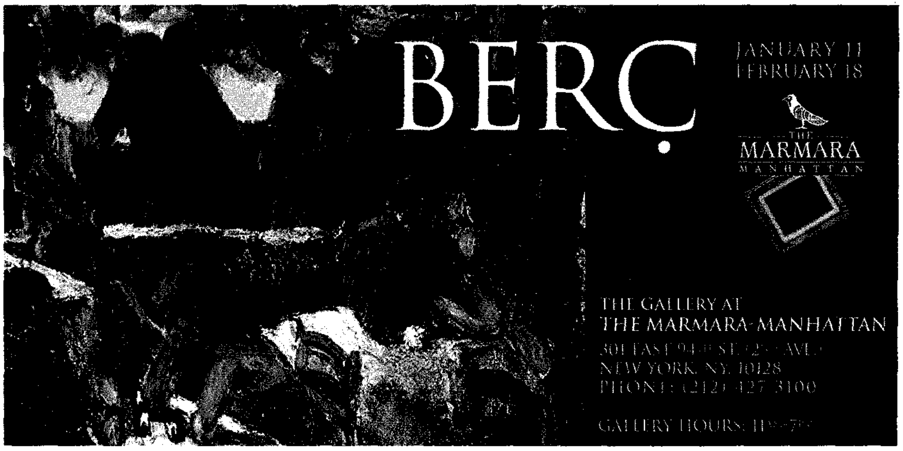


Partners in Rhyme

In *Pete 'n' Keely*, an ingenuous mini-musical, sparring spouses try to reconcile on their TV special; Joe Orton no longer shocks but still tickles in *What the Butler Saw.*

Pete 'n' Keely
By James Hindman.
Directed by Mark Waldrop
at the John Houseman
Theater.

•

What the Butler Saw
By Joe Orton.
Directed by Scott Elliot
at St. Clements Church.

IF YOU CAN APPROACH THE POCKET musical **Pete 'n' Keely** with an open mindlessness, you can have a rattling good time. A 1968 TV studio presents a live telecast meant to reconcile and reinstate an estranged husband-and-wife team on the order of Steve Lawrence and Eydie Gorme or Louis Prima and Keely Smith. The TV special, sponsored by Swell (the product that "put the 'oo' in shampoo"), reviews their career, which foundered on his womanizing and her boozing and, later, on the inability of each to make it without the other. But the course of reconciliation never runs smooth.

The score is a mix of golden oldies, including a clever travelogue made of songs about every state in the Union, and silver newies by the show's musical director, Patrick S. Brady, and stage director, Mark Waldrop. A snappy scenario emerges, enhanced by Keith Cromwell's neat choreography. Ray Klausen has designed tongue-in-cheek mini-sets that create ambiences with laconic expressiveness. The sassy costumes are by Bob Mackie, that master of clothes exquisitely teetering between daringly good and deliciously bad taste.

Fassbinder redux: Anita Durst and Rebecca Wisocky in *Petra von Kant.*

James Hindman's pastiche book is a spirited takeoff on the fifties and sixties entertainers' acts and lives. It may elicit more laughs from those who remember these targets with fondness, but should leave no one unsmiling. Waldrop has directed with saucinessand gusto; Brady at the piano and two fellow musicians play up, if not a storm, a civilized tempest in a teacup. George Dvorsky and Sally Mayes sing, dance, and spar to comic perfection, contributing stylishness and charm few if any of today's big Broadway musicals can begin to match.

JOE ORTON WRITES IN HIS DIARY ABOUT A shopping tour with his roommate, Kenneth Halliwell, who later bludgeoned him to death: "We were just too late to miss [he means *catch*] a man who's decided to commit suicide by jumping from the window of New Zealand House. They caught him unfortunately." Elsewhere in his diary he declares, "I hate this tight-arsed civilization," which I guess is to be taken both figuratively and literally.

It is out of such ruthlessness and rancor that good farce is often written, and Orton's last play, **What the Butler Saw** (1969), is undeniably good farce. It has a suitably convoluted plot—though not much of a story—and takes place in the private clinic of Dr. Prentice, a psychiatrist, beginning as he interviews the fetching Geraldine Barclay for a secretarial job. On a pretext, he makes her undress, and is about to jump her bones, even as she somewhat anxiously inquires about Mrs. Prentice. He answers, "My wife is a nymphomaniac. Consequently, like the Holy Grail, she's ardently sought after by young men. I married her for her money, and upon discovering her to be penniless, I attempted to throttle her. She escaped my murderous fury and I've had to live with her malice ever since."

That gives you the tenor of things. The other characters are the lewd Mrs. P.; Nicholas, a bellhop with whom she had sex in a hotel and who, by means of a hidden camera, acquired photographs with which to blackmail her; Dr. Rance, another psychiatrist, functioning as inspector ("I represent Her Majesty's Government. Your immediate superiors in madness)"; finally, Sergeant Match, a matchlessly maltreated policeman, who, like other cast members, ends up near-naked or in drag. With these six at cross-purposes, a mere psychiatric clinic turns into Bedlam unleashed. What the play needs, but doesn't get in Scott Elliot's staging, is British sangfroid and coolly clipped British-accented delivery unraveling in just the right places. With the exception of Chloë Sevigny, who manages the beleaguered innocence and frustrated decency (though not quite the accent) of Geraldine Barclay, and Max Baker, as the peeling peeler, the players fail miserably. They act in divergent but equally wrong keys, with little feeling for farce, and stumble in and out of never very convincing accents with no help from the director. But while Dylan Baker, Lisa Emery, and Nick Hetherington are only bad, Peter Frechette, as Dr. Rance (the part originated by Ralph Richardson), is perfectly awful.

Photograph by Carol Rosegg.

The usually terrific Derek McLane provides a merely suitable set; the costumes and lighting will pass. But Scott Elliot demonstrates that whatever acumen he once had as a director is by now woefully exhausted. Sad to find *What the Butler Saw* turned into what the director did not see, or, borrowing a strategy from Orton's roommate, bludgeoned to death.

RAINER WERNER FASSBINDER, A GAY GERman epigone of Godard, was a movie director with a constituency that extended from cultist to uncultured, from screaming camp followers to sheeplike all-swallowers, but not the better critics. In the vast *oeuvre* of Pauline Kael, he appears only once, in an approvingly quoted remark by Paul Coates: "The depressive indifferentism of Fassbinder's films renders them virtually impossible to sit through . . . the mute, unprotesting audience does not feel it deserves any better." As the German theater director Peter Zadek puts it, "Rainer's a little shit, but one can't help liking him. He . . . seems to feel this need to work in a permanent state of quarrel." Appositely, his last film was *Querelle* (1982), from the novel by Jean Genet, made the same year Fassbinder, aged 36, died from a drug overdose.

To revive his 1971 play **The Bitter Tears of Petra von Kant** (the basis in 1972 for his campiest movie), about a lesbian fashion designer's fatal passion for one of her models, is an act of egregious folly. Especially if it is as poorly executed as this production, directed by Ian Belton from Denis Calandra's translation, "reworked" by Barbara Sauermann and himself. Mounted on the cheap, it has mildly amusing scenery by Jeff Cowie and costumes by Greco; Belton's staging merely piles the director's deficiencies on top of the author's.

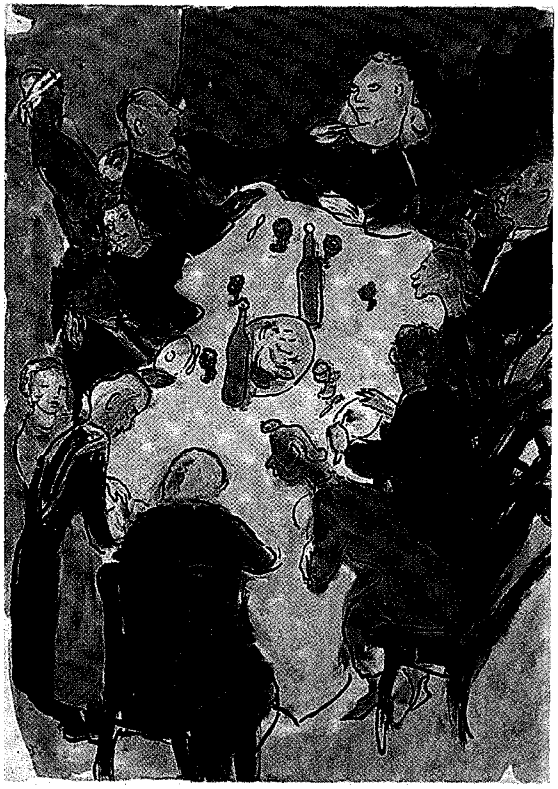
David Thomson, an admirer of Fassbinder, accurately described how his anti-films worked: "flaccid dialogue with crazy rhythm." In the case of *Petra*, add loony pantomime and hysterical wallowing. It is impossible to say about the present cast whether the atrocious acting is deliberate camp or sheer ineptitude. Only Anita Durst impresses, as a sinister mute maid of ghoulish aspect, but she has no lines to speak. Characteristic of this dismal production is that the runway model is played by a short, mousy actress, and that we hear about "laying in bed" and someone's having "hung himself." ■

MICHAEL BRENSON

Hidden Heart

Like Anne Frank's diary, Charlotte Salomon's paintings reveal a vibrant artist's compulsion to create in the shadow of death.

AFTER BEING SHOWN throughout the world during the past twenty years, **Charlotte Salomon**'s *Life? Or Theatre? A Play With Music* has finally come to New York. Painted and written in a furious surge of creativity against the encroachment of the Holocaust, the work is part diary, part memoir, part fable, part *Gesamt Kunstwerk* ("total work of art"). Art historian Griselda Pollock sees its 769 gouaches, texts, and instructions for musical accompaniment as a modern Haggadah, "a story at whose hidden heart is again suffering and slavery, and its making is a modern journey through the desert of death to a means of re-creation." Pollock, like other scholars, is stunned by the work's complexity. "I for one still do not know what I am looking at," she writes. With the exhibition of roughly half the gouaches at the Jewish Museum, New Yorkers can enter one of modernism's tantalizing and unsettling artistic worlds.



L'chaim: Salomon's painting of a dinner party where the guests revealed their plans in the face of war in Germany.

Salomon was born in Berlin in 1917 and raised in a remarkable and privileged German-Jewish milieu that believed in the transformative and transcendent power of art, literature, theater, and music. Her father was a prominent surgeon, her stepmother, Paula Lindberg, a famous contralto. The family circle included Albert Einstein, Albert Schweitzer, the composer Paul Hindemith, and the architect Erich Mendelsohn. Because of her connections and her reserved, unthreatening manner, not to mention her talent, she was admitted to the State Art Academy in Berlin, where no more than 1.5 percent of the students could be Jewish.

After Kristallnacht in 1938 and the brief internment of her father, she was sent to live with her grandparents on the French Riviera. Soon after the beginning of World War II, however, her grandmother killed herself and Charlotte learned of the suicides of other women in her family, including that of her mother, when she was nearly 9 (she had been told her mother died of influenza). She and her broken and surly

Charlotte Salomon: Life? Or Theatre?
At the Jewish Museum
through March 25.
•
Kenneth Noland
At Ameringer/Howard Fine
Art through January 20.
See Art listings for details.

Photograph courtesy of the Jewish Museum.

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grandfather spent three weeks in a French concentration camp, an experience so indescribable for her that there is no trace of it in her work. In 1941 and 1942—by the sun and a blue sea that she sometimes seems literally to be drawing with, far from her family and the tumult of Berlin, humming as she worked—she painted 1,325 gouaches. In 1943, shortly after reducing the number to 769 and giving them to a local doctor ("Take good care of it; it is my whole life"), she was shipped to Auschwitz, where, four months pregnant, she was immediately shot.

The narrative—pared down for this exhibition by London's Royal Academy of Arts—is divided into three sections: prologue (personal and family history up to 1930), main part (1937–39), and epilogue (the years in France). The cast of characters is based on actual people. Salomon becomes Charlotte Kann, her stepmother Paulinka Bimbam. Alfred Wolfsohn, a charismatic and melodramatic teacher and writer, whose theories about personal and mythological journeys were as indispensable to her as his belief in her talent, becomes "Amadeus Daberlohn, prophet of song."

These paintings are unimaginable without German Expressionism, which in 1937 the Nazis had declared "degenerate." Salomon painted personal and political history as she felt it. Sometimes her colors and gestures seem to have minds of their own; many gouaches are dominated by faces and hands. But her watercolors have none of the aggressiveness of German Expressionist paintings by Ernst Ludwig Kirchner, Max Beckmann, and Alexej von Jawlensky. And many of her bodies, like her faces, lack weight; as if they might disappear without a trace, or were already ghosts. The spaces, too, lack substance, which contributes to the sense of placelessness and exile.

Salomon's range is astonishing. She scrawls words over a number of her nine-by-twelve-inch sheets of paper, packs others with multiple images of one person, paints a single human bulk in a way that reveals her love of Michelangelo. Some gouaches are highly deliberate; in others, her breathless, notational gestures suggest a world in which measure is not possible. For the most part, her palette is upbeat. Pollock writes that she focused on the primary colors—red, yellow, and blue—because she wanted her work to "be the antithesis" of the French concentration camp, "with only the strayest trace of its sewage brown fascist tones." But the thinness of the watercolors and the preference for middle rather than full tones renders the enthusiasm and inventiveness tenuous. These paintings seem in constant danger of evaporating.

For whom did Salomon make this work? Given her love for Wolfsohn, she certainly made it, in part, for him. Given its attention to music, she probably also made it to appeal to her diva stepmother, whose close relationship with Wolfsohn provided a human nexus she longed to enter. She clearly made the work for herself, to come to terms with trauma. "Dear God, please don't let me go mad," she scribbled across one orange-smeared gouache in which Charlotte Kann, tormented by the suicides, presses her hands to her head. But Salomon also wanted "to cleanse the world," to use art to help others face history and begin again. She did not want to be forgotten, and she did not want us to forget.

THE CURRENT REVIVAL OF INTEREST in Color Field painting owes much to **Kenneth Noland**. The titles of his recent "Circles" series at the Ameringer/Howard Fine Art begin with the word *Mysteries*. All the canvases include concentric circular rings breathing within a square canvas. Many colors are pastels, which seems new for him. The paint is applied in three ways: The ground color—for example, the yellow evident in the first and third rings in *Mysteries: Change*—which always seems to move from the center to the edges, is applied with a roller. The uniform field of color that seems to start at the edges and move toward the center is sprayed on. Two or more of the rings, plus the harder, very un-pastel-like red, yellow, or blue circle in the center of many of these paintings, are painted with a brush. Against the transparent spread of the rolled and sprayed paint, the touch of the brush has an intimately physical yet almost cosmic charge. The result of the interplay of colors, forms, and techniques is not the equilibrated flatness of Noland's earlier versions, but rather a pulsating, throbbing dynamism that suggests a new being or a planet in the process of emerging. Through an intense concentration on the language of painting, Noland offers an experience of nature that verges ever closer to the sublime. ■

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TELEVISION JOHN LEONARD

All That Jazz

Ken Burns's jammy marathon history of jazz pays due homage to a century of American music; Matthew Modine is undone by Henry James.

IT'S NOT THAT I OBJECT TO EIGHTEEN hours from Ken Burns on **Jazz**. They are all of them absorbing and some of them superb—Louis Armstrong and Duke Ellington on Tuesday, January 9; Bessie Smith and Benny Goodman on Wednesday, January 10; Billie Holiday and Ella Fitzgerald on Monday, January 22; Miles Davis and Charlie Parker on Wednesday, January 24—and there is as much music as there is talk, which already improves on his *Baseball* series, in which we got far too much mystical guff about fathers and sons, exile and return, and stealing home with Peter Pan in cleats.

Not that jazz doesn't bring out the mystical and pedantic in some of these talkers. They are insisting on an importance already well established. It's as if they thought Ken Burns were their last chance to generalize about culture, geography, and race relations. Wynton Marsalis has more opinions than Albert Murray and Stanley Crouch combined, which I would have thought impossible. Gerald Early sees the big picture but makes a bigger deal out of too many footnotes. Nat Hentoff, Margo Jefferson, and Gary Giddins don't feel this strenuous need to work too hard. Like me, they'd rather look at the old tinted pictures of Storyville in New Orleans and listen to the ragtime and the blues and just sit there amazed at Sidney Bechet. And Burns and Lynn Novick have rounded up the usual glamorous suspects for the voice-overs, from Philip Bosco and Matthew Broderick to Charles Durning and Derek Jacobi to Samuel L. Jackson and Cherry Jones to Eriq LaSalle and Delroy Lindo to Joe Morton and Studs Terkel. A Burns miniseries is always part A-list cocktail party and part remedial seriousness.

Nor am I churlish enough to resent the usual accessories: a book from Knopf, a boxed set of CDs, a home-video set in a special slipcase, and an Internet Website. These, too, we've come to expect, and if they weren't around we'd have reason to wonder if the event itself were as epochal as it's supposed to be. If it doesn't have a Website, it's only television.

But I do wonder about ten nights and eighteen hours, even for a project deserving of such time. Can public television really afford it? And by affording it, I don't mean the megabucks. General Motors is obscenely profitable enough to keep Ken Burns going until the twenty-second century. But can public television afford the time? Think of all the independent films and documentaries that we won't see while we are listening to Wynton Marsalis, from producers and directors less well connected and more trouble-making than Burns is—presentations that might have ruffled feathers, stepped on toes, and grabbed some throats that needed it, on subjects that might make GM uncomfortable. It's the same way I feel about all those hours of doo-wop during pledge periods. It's called playing safe.

Jazz
A ten-part documentary
series by Ken Burns,
January 8, 9, 10, 15, 17,
22, 23, 24, 29, and 31;
9 to 11 P.M.; Channel 13.

•

The American
A Masterpiece Theatre
presentation, directed
by Paul Unwin; teleplay
by Michael Hastings based
on the Henry James novel;
starring Matthew Modine;
Wednesday, January 3;
9 to 10:30 P.M.; Channel 13.

Scat man: Louis Armstrong, hornless, in *Jazz*.

WHAT A MOUTHFUL WE NOW have before we ever get to the production: "ExxonMobil Masterpiece Theatre's American Collection." The production—and a handsome one it is, too—happens to be an energetic pass at **The American**, the 1877 Henry James novel in which, not for the last time, a barbarian America will discover a decadent Europe, while everyone behaves badly no matter how refined their feelings are. But it takes us longer than it should to start processing Matthew Modine as Christopher Newman, with a mustache, wearing dove-colored gloves, because we're stuck thinking about petroleum companies, megamergers, and the corporate sponsorship of public television, as if Henry James were being brought to us in a T-shirt with a logo, like a college-football bowl game.

Still, when Modine's Newman arrives in Paris from California in 1868, he is leaving behind the washtubs, the yellow soap, and the railroads that made him so much money to suck up some certified culture. Never mind that he is forever insisting he knows nothing about art, and even prefers the careful copies the young ladies are painting to the originals they squint at on the walls of the Louvre. Just in case we were in danger of missing the point, someone explains: "You are the great Western Barbarian stepping forth in his innocence and might, gazing awhile at this poor effete Old World, and then swooping down on it." (In the novel, the someone who explained this was Mrs. Tristram. But since she's been downsized in the television production, one of the de Bellegardes says it, instead.) Doesn't it sound like a sly description of ExxonMobil?

Photograph courtesy of Louis Armstrong House of Archives.

Actually, I don't believe for a minute that Matthew Modine could have made much money at anything but acting. He is always too surprised, even shocked, and maybe feckless to persuade us that he'd drive a hard bargain. Thus, when he is called upon to do so in the last twenty minutes of *The American*, we are disappointed rather than appalled. He seemed like such a nice young man.

But back to Paris and the Louvre. Almost immediately, Newman is attracted to one of the young-lady copyists, with the wonderful name of Noémie Nioche. So was I. She's played by Eva Birthistle and is exactly the sort of French sauce you'd want in your garret. Buy her paintings and you buy her, which Newman does. But then, across a crowded room, he sees Claire de Cintré (Aisling O'Sullivan), a pale moon in widow's weeds whose first marriage was so dreadful that she can't bear to be touched. In falling for such a basket case of orchids and lilies, Newman will undo himself. She is one masterpiece that American money can't buy. Or so her mother thinks.

The mother! Diana Rigg is so good as Madame de Bellegarde—also a widow, also well out of a dreadful marriage, although how she got out of it is the novel's second-ugliest secret—that she should have been in the book. I mean, Diana Rigg on the screen is better than her character on the page, as if she had stage-managed all the tragic trappings of the *Oresteia* to camouflage an aristocratic pretension almost as mean-minded as Newman's washtub money-grubbing. Who do these people think they are, sitting around in their dark overstuffed rooms like so many sticks of antique furniture, bartering their sexuality for social position, their blue blood having long ago congealed? It's not as if anything *they* ever painted made it to the Louvre.

Brenda Fricker knows. Fricker plays Mrs. Bread, a mere servant but also, of course, the keeper and the spiller of the secrets. And Andrew Scott has his suspicions. He plays Valentin, the hot-headed younger son for whom being a de Bellegarde means going penniless. Although he inherits Noémie when Newman dumps her to pursue Claire, he'll die in a duel for his trouble. But already I start to spill the beans like Brenda. It should be enough for you to know that there are horses, geese, nuns, blackmail, even murder. Paul Unwin directs from a teleplay by Michael Hastings, and Alec McCowen, for no good reason, is the voice of Henry James.

TV Notes

Higher Love (JANUARY 2; 8 TO 9:30 P.M.; Starz!) is an extended whimsy about an English family that can no longer afford its estate in Northern California, what Rufus Sewell intends to do about it (either marry a very rich Minnie Driver, sell off the wine cellar and open a manganese mine, or both), what his uncle Nigel Hawthorne does to thwart him (sit on top of a Greek column like a Hindu sadhu), and why his younger brother Michael Rodgers would rather live in the woods. Much eccentric behavior will end up with an enema and a guitar.

Black Scorpion (starting January 5; 8 to 9 P.M.; Sci Fi), from no less than Roger Corman, is the latest original series on the Sci Fi Channel, with Michelle Lintel as an angry cop by day who morphs at night into a black-leather superheroine out of the comic-book pages of, well, Victoria's Secret, to smite baddies like Adam West as Breathtaker, Frank Gorshin as Clockwise, Soupy Sales as Professor Prophet, and Lou Ferrigno as Slave Master. There are also Bad Girls with names like Vapor, Mist, Pollutia, Medusa, and Aftershock, almost every one of them played by a former *Playboy* Playmate. I kid you not, although the series certainly will.

Bob Newhart: The Last Sane Man (January 7; 8 to 10 P.M.; A&E) devotes a surprising amount of time to a comedian who would always have preferred Las Vegas stand-up to network sitcoms; who is, to this day, long after he finally left his parents' house at the age of 32, still lacking in confidence, still uncomfortable with kissing and hugging scenes, still, well, tight in the vicinity of the sphincter. Some terrific snippets, and the on-camera talk by Suzanne Pleshette, Dick Martin, and Steven Wright is also sharp. And imagine a lifelong friendship with Don Rickles.

The Lot (January 7; 10 to 10:30 P.M.; AMC) returns with thirteen new episodes that make gentle fun of Hollywood in the Golden Age, which I take to be the late thirties, with Holland Taylor as the Hedda Hopper gossipeuse; Victor Raider-Wexler as the studio boss who has to deal with writers, actors, and also Hitler; Kim Rhodes as the requisite wow; Linda Cardellini (*Freaks & Geeks*) as the mixed-up wannabe; François Giroday as the tailor with a dark secret; plus Sara Botsford, Jonathan Frakes, Stephanie Faracy, and many others, all playing it for broad laughs. ■

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Sutton Impact

The décor may still be the same, but the food at Le Périgord, that grand dame of East Side society dining, has undergone a dramatic face-lift.

THE RESTAURANT BUSINESS, like many others in this status-hungry town, thrives on the illusory power of exclusion. Diners are always being told the bistro of their choice is fully booked (always, they try again), or the tables in the front are being reserved for important guests (never you), or the special of the evening was uniquely delectable but is now, sadly, finis. We take a kind of backhanded comfort in these delicate little affronts; they reassure us we're in the right place, at the right time, and whet our appetites. So I shouldn't have been surprised when Georges Briguet, the longtime proprietor of **Le Périgord**, the ageless French establishment in Sutton Place, steered me, firmly but not unpleasantly, to the very furthermost, Siberian reaches of his restaurant. When I inquired about my banishment, he adopted the dulcet, nannylike tones of the experienced maître d'. "But Monsieur, you have no jacket," said Georges, who was dressed, as always, in a tuxedo.

I wasn't offended by Georges's treatment—on the contrary, I felt perversely at home. Le Périgord is the kind of restaurant your grandmother took you to, provided you had a grandmother who actually lived on Sutton Place, like me. The hat-check girl still speaks with a comforting French accent, and the desserts are still perambulated to and fro on a dessert cart. The door of the gents' room is emblazoned with a gentleman in a top hat (the restaurant has occupied the same space since 1962), and the banquettes are decorated with golden peacocks and miniature topiaries, like some fabulist version of Noël Coward's boudoir. Lately, though, Le Périgord has added a young new chef, who's brought a racy twist to the establishment's elderly aesthetic. Jacques Qualin used to be sous-chef at Jean Georges, and he's not opposed to bathing a veal chop in yogurt-lemon sauce, or molding a salmon filet into the shape of a petite mignon. "*La cuisine bourgeoise* is dead," whispered my waiter. "This new menu, it's a constant mystery."

Let's begin with the soups, a luminous collection of pastel-colored purées and bisques. My first meal was lunch (the reason I'd neglected a jacket and tie), and buried in the prix fixe menu was an ordinary pea soup, served in a porcelain bowl as white as snow. But the broth was light, not soupy, and a vivid lime color, instead of pea-green. It was poured over a medallion of chopped peas and two slim croutons. Sipping it, you could taste the freshness of summer vegetables in the back of your nose. The watercress soup on the main menu was richer than expected and piney green, with an optional topping of whipped cream and sevruga caviar. But best of all was a chilled broth constructed around delicate slivers of Maine Peeky Toe crab and a green rosette of avocado. It tasted tangy and strangely sweet, like butterscotch, and caused my normally reserved mother to whisper quiet ululations as she picked at it with her spoon.

Ambassador lounge: Le Périgord is a lunch oasis for U.N. diplomats.

Le Périgord is an oasis for reserved mothers of a certain age, as well as U.N. diplomats, who crowd in during lunchtime for demure, expense-account-fueled feasts. When I dropped in for lunch a second time (dressed now in a jacket and turtleneck), Georges sat me between some murmuring Japanese officials and a table of merry ladies getting tipsy on two bottles of champagne. I sampled a dish of mini frogs' legs (arrayed around a crispy bean cake flavored with cranberries), then an herb-wrapped terrine of Arctic char, which cleansed the palate as neatly as an Altoid. The best of two foie gras appetizers was another terrine (no bargain at $24), layered with celeriac and a golden dollop of aspic made with a sweet wine from Qualin's native French province, Jura. This light touch extended through a succession of fish dishes, like the salmon "filet mignon" (with a savory Carbonade sauce); a generous portion of lobster, roasted to baby pinkness, in a broth of lemon and coriander; and four perfectly proportioned red snapper fillets, arranged pinwheel-fashion on a bed of risotto.

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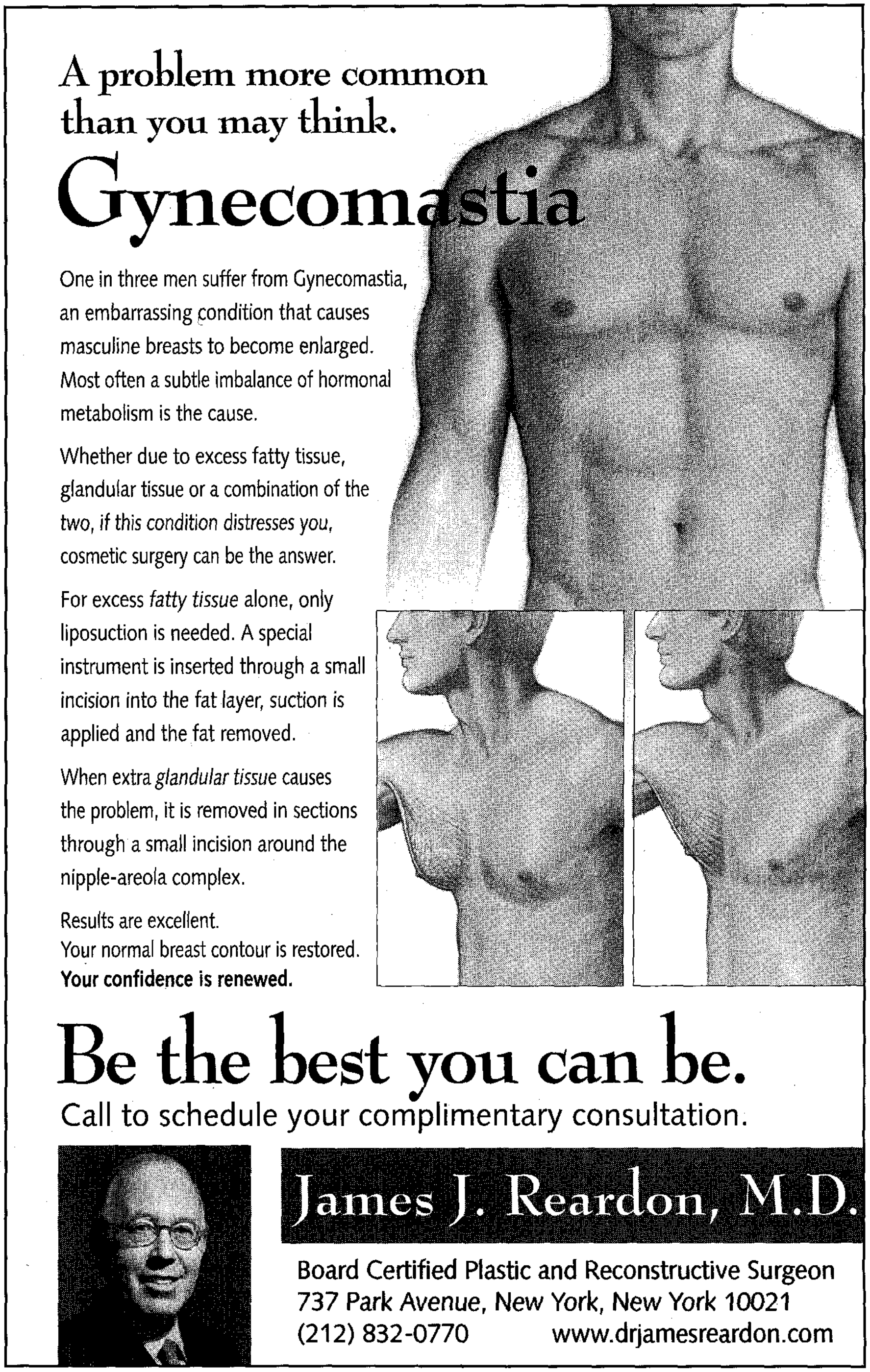
You can wash these delicacies down with a standard variety of wines (a light Brouilly called Château de la Chaize went well with most things), although I found myself swilling a succession of kir royales like the rest of the Sutton Place grandees. Possibly this affected my judgment of chef Qualin's rack of lamb, which seemed underdone, or a dried-out saddle of rabbit (special on the prix fixe menu) weirdly embroidered with prunes. The chef's signa-

Photographed by Kenneth Chen.

ture veal chop could have been brawnier for a fat man like me, although the two poultry dishes on his menu were superb. The first was a lean, spicy duck breast, sprinkled with pomegranate seeds and drained of all fat except for the slightest parchment of skin. The second was a simple country poulet (by far the best value on the menu, at $19.95), golden-roasted and dripped with a delicious sauce made from another of Qualin's Jura wines. The dish came with a creamy mound of morels and was the favorite of my old-time waiter, who delivered it to the table with a little bow.

The old-timers at Le Périgord also had their favorites among the desserts, many of which resided among the antique mousses and tarts of the trolley cart. Purists will enjoy two types of soufflés (chocolate and an over-eggy Grand Marnier), plus a hazelnut crème brûlée so rich even the fiercest crème brûlée freak at our table managed only a bite or two. My favorite of the nouvelle treats on the menu was a puff of lemon confit resting on a pedestal of grapefruit, although in the end I gravitated to the dessert cart, too. I sampled a nice pear tart one afternoon, and a dish of the freshest strawberries, with Grand Marnier sauce, the next. On my final visit to Le Périgord I even sprung for a helping of floating island, a dated delicacy even on Sutton Place. Chef Qualin's variation contained a light crème Anglaise sauce, topped with steamed egg whites spun with butterscotch. The separate tastes melted together in a kind of dreamy, symphonic progression, and it wasn't until I was safely outside, on the sidewalk, that I noticed I'd dripped the dish all over my tie. ■

Northern bites: The terrine of Arctic char.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Movies

Edited by Derek de Koff

Documentary

Gimme Shelter

Paul Bowles (pictured) is as famous for being an expatriate as he is for writing *The Sheltering Sky,* although few people know that before he fled to Morocco to write, he was a highly accomplished composer in Manhattan. "I was already interested in making a documentary on Paul," says Owsley Brown, the director of *Night Waltz: The Music of Paul Bowles,* "and I realized that, of all the biographies and documentaries made about him, none had dealt specifically with his life as a composer." Although half the film was shot in Bowles's home during his last years in Tangier, the other half consists solely of his musical compositions set to seven "visual essays" by Nathaniel Dorsky and the late Rudy Burckhardt, who also acted as the film's editor and cinematographer, respectively. "Rudy, it turns out, shared a similar persona to Bowles: He was famous among the famous as an avant-garde filmmaker." As for what he hopes to accomplish with this documentary, Brown says, "Aside from offering yet another perspective on exactly who this man was, I really hope I captured the spirit of New York during the thirties and forties through images and sound." *Night Waltz: The Music of Paul Bowles* opens January 3 at Film Forum; Owsley Brown and Nathaniel Dorsky will be there opening night for a brief Q&A session. D.D.K.

Photograph by Owsley Brown.

New Films

All the Pretty Horses
See Rainer, page 48. (1 hr. 17 mins.; R) • Battery Park City Cinema; Loews Kips Bay Theatre; CC Crown Gotham; Loews 42nd Street E Walk; Sony Lincoln Square; Clearview's Cobble Hill.

★ Before Night Falls
See Rainer, page 48. (2 hrs. 13 mins; R) • CC Angelika Film Center; Clearview's Chelsea; Lincoln Plaza Cinemas.

Billy Elliot
A striking miner's son furtively studies ballet and eventually wins over his hard-nosed dad. This latest in a line of English movies about the quaintness of squalor seems primarily designed for American tourists; book your plane tickets early. The film is such a prodigious feat of four-hankie engineering that Julie Walters's fierce performance as the boy's dancing instructor may get lost in the suds, which would be an injustice far greater than anything young Billy has to endure. (Rainer; 10/23/00) (1 hr. 40 mins.; R) • CC Village East; Sony Lincoln Square; BAM Rose Cinemas; Kew Gardens Cinemas; North Shore Towers; Atrium.

★ Cast Away
Tom Hanks plays a FedEx systems engineer who is stranded on a remote, uninhabited island in the South Pacific in this Robert Zemeckis movie. Hanks's Everyman quality works well in the role; he's a stand-in for all us non-survivalists in the audience. At its best, the film is a graceful and resonant fable about isolation and the will to endure, but a heavy cloud of inspirationalism hangs over it. The filmmakers are trying for an anthem in praise of the human spirit, and the starkness of the situation is too powerfully drawn to sustain the uplift. (Rainer; 12/25/00) (1 hr. 43 mins.; PG-13) • Battery Park City Cinema; UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea West; Clearview's First & 62nd St.; Clearview's Olympia; Bay Plaza; Concourse Plaza; Whitestone; Pavilion; Ridgewood; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ Charlie's Angels
Cameron Diaz, Drew Barrymore, and Lucy Liu play the new generation of Angels in this daffy, spirited movie which also features a prize collection of male crazies, including Bill Murray, Tim Curry, and Crispin Glover. The music-video maven McG directed, and he understands why we're watching: to gawk at butt-stomping chicks in stretch-fabric actionwear having a high old time. (Rainer; 11/7/00) (1 hr. 43 mins.; PG) • Linden Boulevard Multiplex; Cinemart; UA Crossbay II.

Chocolat
Juliette Binoche plays the owner of a chocolate shop whose dainties bewitch a small town. Co-stars Johnny Depp and Alfred Molina; Lasse Hallström directs. (1 hr. 41 mins.; PG-13) • CC Angelika Film Center; CC Cinemas 1, 2, 3; Sony Lincoln Square; Clearview's Cobble Hill.

★ Chunhyang
See Rainer, page 48. (2 hrs.; NR) • Quad Cinema; Lincoln Plaza Cinemas.

★ Crouching Tiger, Hidden Dragon
Set in nineteenth-century China, this Ang Lee movie is a ravishing martial-arts romance with sequences as magical as anything in the movies. Chow Yun-Fat and Michelle Yeoh star as great warriors and friends with a deep, unspoken ardor for each other; Zhang Yiyi, a marvelous young actress, is their nemesis. The film, with action sequences choreographed by the great Yuen Wo-Ping (*The Matrix*), satisfies our desire for pop while at the same time transcending it. It's a poetic extravaganza. In Mandarin, with English subtitles. (Rainer; 12/11/00) (; R) • Battery Park City Cinema; CC Angelika Film Center; Clearview's Chelsea; Loews Kips Bay Theatre; Loews Astor Plaza; UA Gemini; Lincoln Plaza Cinemas; Magic Johnson Harlem USA; Whitestone; BAM Rose Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema.

Dr. Seuss' How the Grinch Stole Christmas
Jim Carrey is the live-action embodiment of Dr. Seuss's classic Christmas grump. Ron Howard directs. (1 hr. 30 mins.; PG) • Battery Park City Cinema; Loews Kips Bay Theatre; Loews Orpheum 7; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Kaufman Astoria Cinema; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

Dude, Where's My Car?
Ashton Kutcher and Seann William Scott co-star in this raunchy road film à la *Road Trip,* which involves pudding, angry girlfriends, and amnesia. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; CC Village East; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; Clearview's Park and 86th St.; Clearview's 62nd and Broadway; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; UA Movies at Sheepshead Bay; Canarsie; Jackson Triplex; Kaufman Astoria Cinema; UA Crossbay; UA Movieworld; Atrium; UA Movies at Staten Island.

Dungeons & Dragons
The impossibly dull role-playing game that has caused many junior-high students to be brutally beaten up becomes a full-blown action film starring Jeremy Irons. (1 hr. 47 mins.; PG-13) • Battery Park City Cinema; CC Village East; CC Sutton; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Cinemart; UA Astoria; UA Crossbay; UA Movies at Staten Island.

The Emperor's New Groove
Eartha Kitt, Sting, and David Spade lend their voices to this animated fable about an ancient diva with witchy powers—with Kitt, of course, in the leading role. (1 hr. 12 mins.; G) • Battery Park City Cinema; Loews Village; Clearview's Chelsea; Loews Kips Bay Theatre; Clearview's First & 62nd St.; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Main Street Cinemas; Plaza; UA Crossbay II; UA Movieworld; Atrium; UA Movies at Staten Island.

★ An Everlasting Piece
Barry Levinson comes through with a small-scale

Ground Rules

These brief reviews, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote current releases that New York recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. Reviews are followed by the names of theaters where the film is playing.

comic gem about factionalism and strife in Northern Ireland as played out in the war between rival hairpiece companies to corner the market in toupees. Barry McEvoy and Brian O'Doyle are the barbers, Catholic and Protestant, who go into business together, and they have the rapport of a great comedy team. (McEvoy wrote the script.) Anna Friel shows up as a girlfriend with a smart mouth, and Billy Connolly plays a deranged barber turned scalper in a hilarious (and too small) role. (Rainer; 1/1/01) (1 hr. 49 mins.; R) • Sony Lincoln Square.

The Family Man
Nicolas Cage stars as an investment banker who has the chance to see how life would've been different if he'd settled down with his college sweetheart (Téa Leoni). (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Clearview's Beekman; Clearview's Park and 86th St.; Clearview's Olympia; Magic Johnson Harlem USA; Sony Lincoln Square; Bay Plaza; Whitestone; Pavilion; UA Marboro; UA Movies at Sheepshead Bay; Centre Sunnyside; Main Street Cinemas; UA Astoria; UA Movies at Bayside; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Finding Forrester
Yet another tale from director Gus Van Sant about a kindly mentor (Sean Connery) who helps a troubled-though-brilliant student (Rob Brown) get his life together. This time, the mentor is a hermetic literary agent; the student is a black athlete with supreme writing talent. (2 hrs. 16 mins.; PG-13) • Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Sony Lincoln Square.

★ A Hard Day's Night
Newly restored and digitalized and still great after all these years—35, to be exact. Although the Beatles look impossibly young, the film is far too much fun to wax nostalgic over. Richard Lester directed, with a freshness that, if anything, makes it seem more up-to-date stylistically than when it came out. (Rainer; 12/11/00) (1 hr. 34 mins.; G) • Film Forum.

★ The House of Mirth
In Terence Davies's rigorously elegant adaptation of Edith Wharton's belle époque novel set in 1905 New York, Gillian Anderson is Lily Bart, the socialite who is undone by the society she wants to become a part of. Each of her defeats carries a death-knell force. Anderson is poignantly fragile in the role, like a silent-movie maiden. (Rainer; 1/1/01) (2 hrs. 4 mins.; NR) • Paris Theatre.

La Buche
Three days before Christmas, three Parisian sisters try and fail at balancing the annual pressures of the holiday season with the more savory pressures of sex. Emmanuelle Béart, Sabine Azéma, and Charlotte Gainsbourg star. Directed by Danièle Thompson. (1 hr. 47 mins.; NR) • Quad Cinema.

Little Nicky
Adam Sandler stars as the put-upon love child of Lucifer and an angel, trying to make his way in the world. (1 hr. 29 mins.; PG-13) • Whitestone; UA Crossbay II.

Maléna
Guiseppe Tornatore (*Cinema Paradiso*) directs this tragicomedy about a chic, mysterious woman (Monica Bellucci), the kind who regularly has gentleman callers fighting to light her cigarette. Giuseppe Sulfaro stars as the man who's been obsessed with her since he was 13. (1 hr. 30 mins.; R) • CC Angelika Film Center; CC Cinemas 1, 2, 3.

★ Meet the Parents
Lots of dumb jokes and misfires, but the rapport between Ben Stiller, playing a prospective son-in-law, and Robert De Niro, as the martinet father of his girlfriend, is rich. De Niro's character used to be a CIA operative, and he turns every conversation into a debriefing; Stiller has played this ardent-patsy role before but never as well; there's a whole vortex of calculation behind that wall-eyed stare of his. (Rainer; 10/9/00) (1 hr. 48 mins.; PG-13) • Loews State.

Men of Honor
Cuba Gooding Jr. stars as Carl Brashear, the real-life Navy diver who became the first African-American to break the color line; Robert De Niro is the cracker commander who tries to wreck Carl's ambitions and later becomes his gadfly ally. The film's testimonial-like tone doesn't make for an enlivening portrayal of heroism. Because of the racism he was opposing, Brashear's monomania to succeed in the Navy at all costs is depicted by the filmmakers as the height of valor. Whatever is disturbing or enraging about Brashear is sublimated to a bland highmindedness. (Rainer; 11/28/00) (2 hrs. 8 mins.; R) • Clearview's Ziegfeld; Linden Boulevard Multiplex; UA Astoria.

Miss Congeniality
A tomboy FBI agent (Sandra Bullock) must learn how to be glamorous in order to go undercover as a beauty-pageant contestant. Co-stars Candice Bergen and Michael Caine. (1 hr. 40 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews Coronet; Loews Orpheum 7; Clearview's Metro Cinema; Loews 84th Street; Bay Plaza; Concourse Plaza; Whitestone; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Jackson Triplex; Main Street Cinemas; UA Astoria; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island.

Night Waltz: The Music of Paul Bowles
Owsley Brown's documentary examines the famous expat author's accomplished (although not terribly well-known) forays into music, pairing seven visual essays with his compositions. (1 hr. 20 mins.; NR) • Film Forum.

O Brother, Where Art Thou?
Set in Depression-era Mississippi, this Coen Brothers movie is actually taking place in their usual rarefied and icy-hot postmodern Nowheresville. George Clooney, John Turturro, and Tim Blake Nelson star as escaped convicts whose tall-tale escapades are modeled on *The Odyssey.* The shagginess of the episodes and the performances is appealing, and the interspersed folk-country music is extraordinary and gives the film an emotional resonance uncommon to the Coen *oeuvre.* (Rainer; 12/25/01) (1 hr. 46 mins; PG-13) • UA Union Square; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Sony Lincoln Square; BAM Rose Cinemas; Clearview's Cobble Hill; Kew Gardens Cinemas.

Proof of Life
Russell Crowe is a kidnap and ransom negotiator, and Meg Ryan is the wife of an engineer (David Morse) in a South American country who has been abducted and needs rescuing. The chemistry between these two stars is nil, and the action sequences that lead up to the liberation of the engineer are routine. (Rainer; 12/25/00) (2 hrs. 3 mins.; R) • Battery Park City Cinema; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Coronet; Loews Orpheum 7; Sony Lincoln Square; Bay Plaza; Whitestone; Linden Boulevard Multiplex; UA Marboro; Kaufman Astoria Cinema; UA Crossbay II; UA Movies at Staten Island.

★ Quills
Philip Kaufman's movie about the Marquis de Sade, written by Doug Wright from his Obie-winning play, is a voluptuous impasto that mixes together angels and demons in a richly ambiguous swirl. Geoffrey Rush plays Sade, imprisoned in the Charenton Asylum for the Insane, and he's a degenerate fop who smuggles scurrilous screeds out into the world with the help of a chambermaid (a radiant Kate Winslet) and gets obliterated for his troubles. Michael Caine is the doctor-torturer who puts the screws to Sade; Joaquin Phoenix is the abbé at Charenton whose progressive ideas do not survive the riotous hypocrisies of the times. Kaufman soft-pedals Sade's basest aspects, but there's tremendous verve and intelligence in his filmmaking and in the performances he's elicited. (Rainer; 11/27/00) (2 hrs. 10 mins.; R) • CC Angelika Film Center; Clearview's First & 62nd St.; Lincoln Plaza Cinemas; Clearview's Cobble Hill; Kaufman Astoria Cinema; Kew Gardens Cinemas.

Rugrats in Paris: The Movie
Those especially shrill animated children from the popular TV show shriek and bleat their way onto the big screen. (1 hr. 18 mins.; G) • Loews 42nd Street E Walk; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; Centre Sunnyside; Kew Gardens Cinemas; Main Street Cinemas; North Shore Towers; UA Astoria; UA Crossbay II; Atrium; UA Movies at Staten Island.

★ Shadow of the Vampire
See Rainer, page 48. (1 hr. 30 mins.; R) • Loews 42nd Street E Walk; Loews 84th Street.

Festivals

Dude, Where's My Angst?

No seven-foot bongs or wet-T-shirt contests: Jean-Luc Godard's road movies skip straight to indictments of our spiritually bankrupt modern lives. This week, the Film Society of Lincoln Center presents **On the Road With Jean-Luc Godard**, featuring *Weekend*, a nightmarish tour de force examining the materialism of 1968 France (starring Valérie Lagrange and Mireille Darc, pictured); and *Keep Up Your Right*, a shorter, slightly less nightmarish tour de force made nearly twenty years later (which stars a surprisingly upbeat Godard as "the Idiot Prince.") Warning: No joy shall be permitted once the screenings begin. Starts January 5.

Photograph courtesy of the Film Society of Lincoln Center.

★ State & Main
David Mamet's movie about a Hollywood movie crew invading a New England village has its share of syncopated nastiness and sharp satire, although the overall effect is surprisingly mild for Mamet. Perhaps he doesn't care enough about these movie people to lavish on them his usual full attention. (Rainer; 1/1/01) (1 hr. 46 min; R) • UA Union Square; CC Murray Hill Cinemas; Clearview's Chelsea; Clearview's First & 62nd St.; UA East; Lincoln Plaza Cinemas; Pavilion; Kew Gardens Cinemas.

The 6th Day
In the not too distant future, anything can be cloned—even Arnold Schwarzenegger, who plays a pilot faced with his double, the work of a nefarious DNA specialist. (1 hr. 43 mins.; R) • Loews State; Linden Boulevard Multiplex.

★ Thirteen Days
A workmanlike but engrossing docudrama-style depiction of how the Kennedy White House dealt with the Cuban missile crisis. Kenny O'Donnell, a friend and adviser to both Jack and Bobby, is the White House aide who provides the focal point for most of the scenes. As played by Kevin Costner, he has a Boston accent that could use some coaching, but the skewed perspective of this insider-outsider gives the material a fresh twist. Roger Donaldson directed. Bruce Greenwood and Steven Culp play JFK and RFK respectively and respectably. (Rainer; 1/01/01) (2 hrs. 15 min.; PG-13) • Loews Village; CC Cinemas 1, 2, 3; Sony Lincoln Square.

This Is Spinal Tap
Rob Reiner's classic satire of the heavy-metal scene, starring Michael McKean, Christopher Guest, and Harry Shearer. (1 hr. 22 mins.; R) • The Screening Room.

★ A Time for Drunken Horses
Iranian filmmaker Bahman Ghobadi has a wonderful feeling for children's faces; he sees in them not merely an innocence but a preternatural maturity as well. At times it's as if we are looking into these faces and seeing the whole life that will eventually be imprinted upon them. His movie is about the hardships of a band of brothers and sisters in the remote, mountainous regions of Kurdish Iran. (Rainer; 11/6/00) (1 hr. 17 mins.; NR) • Cinema Village.

★ Traffic
Steven Soderbergh directed this uneven mélange—a movie about drug trafficking, set in locales as disparate as Tijuana and Cincinnati's affluent Boyle Heights, in which several seemingly disparate stories come together in a sweeping vision of corruption and redemption. It's like a cross between a policier, a documentary about drug dealing, a TV cop show, and a sermonette about the need for parents to listen to their troubled children. Much of it is smartly observed, though, and the cast is impressive, including Michael Douglas, Catherine Zeta-Jones, Benicio Del Toro, Don Cheadle, and many others. (Rainer; 1/1/01) (2 hrs. 20 mins.; R) • Loews 72nd St. East; Sony Lincoln Square.

Two Family House
Michael Rispoli stars as a discontented Staten Islander who aspires to move his family into a new house and convert that house into a bar-and-grill. Problem is, the current resident is a pregnant-and-due-any-second Irish immigrant (Kelly McDonald). (1 hr. 44 mins.; R) • North Shore Towers.

★ Unbreakable
M. Night Shyamalan's follow-up to *The Sixth Sense* is almost as good—it has the same nocturnal sense of dread and a satisfyingly surprising ending. Bruce Willis plays a security guard who alone survives a massive train wreck. Why? Samuel Jackson is a comic-book art collector named Elijah, as in the prophet, and his stare looks like it could burn a hole in Superman's Fortress of Solitude. (Rainer; 11/27/00) (1 hr. 47 mins.; PG-13) • Clearview's Waverly; UA Union Square; Magic Johnson Harlem USA; Bay Plaza; Linden Boulevard Multiplex; UA Marboro; Cinemart; Kaufman Astoria Cinema; UA Crossbay; UA Movies at Staten Island.

Vertical Limit
Chris O'Donnell stars as a climber who must rescue his sister atop the peaks of K2, one of the world's highest and most treacherous mountains. (1 hr. 41 mins.; PG-13) • Battery Park City Cinema; Clearview's Waverly; UA Union Square; Clearview's Chelsea; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews Orpheum 7; UA Gemini; Loews 84th Street; Magic Johnson Harlem USA; Bay Plaza; Concourse Plaza; Whitestone; Linden Boulevard Multiplex; Pavilion; UA Movies at Sheepshead Bay; Centre Sunnyside; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

Wes Craven Presents: Dracula 2000
Although Craven is the executive producer of the film, this retooling of the familiar tale about the bloodsucking Transylvanian was directed by Patrick Lussler. In this one, the vampire pays a visit to America to combat his nemesis (Christopher Plummer). (1 hr. 47 mins.; R) • Battery Park City Cinema; Clearview's Chelsea; Clearview's First & 62nd St..; CC Village East; Loews Kips Bay Theatre; Loews Orpheum 7; Loews 84th Street; Magic Johnson Harlem USA; New Coliseum; Nova; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Canarsie; Centre Sunnyside; Cinemart; Jackson Triplex; Kaufman Astoria Cinema; Plaza; UA Movieworld; Atrium; UA Movies at Staten Island.

What Women Want
A male-chauvinist pig (Mel Gibson) sees the error of his ways after a bump on the head gives him the ability to read women's minds. Co-stars Helen Hunt. (1 hr. 34 mins.; PG-13) • Battery Park City Cinema; Loews Village; Loews 19th St. East; Loews Kips Bay Theatre; Loews 42nd Street E Walk; Loews New York Twin; Loews Orpheum 7; Clearview's Metro Cinema; Magic Johnson Harlem USA; New Coliseum; Sony Lincoln Square; Bay Plaza; Concourse Plaza; Whitestone; Kent Triplex; Linden Boulevard Multiplex; Pavilion; Ridgewood; UA Movies at Sheepshead Bay; Centre Sunnyside; Cinemart; Kaufman Astoria Cinema; Main Street Cinemas; UA Crossbay II; UA Movies at Bayside; UA Movieworld; Atrium; UA Hylan Plaza; UA Movies at Staten Island; YWCA Cine-Club.

★ You Can Count On Me
Writer-director Kenneth Lonergen's wonderfully small-scale movie stars Mark Ruffalo and Laura Linney as reunited brother and sister, and theirs is one of the most convincing portrayals of family connection I've ever seen. They get all the feints and parries between siblings just right. It's a marvelous little movie that dispenses with much of the mushiness and grand revelations one might expect from this sort of material. Rory Culkin plays Linney's 8-year-old son, and Matthew Broderick, in a sweetly cracked performance, is the boss she has an affair with. (Rainer; 10/23/00) (1 hr. 51 mins.; R) • CC Village East; Clearview's 59th Street East; Kew Gardens Cinemas.

Festivals

International Studies

The Bicycle Thief. *8½*. *Wild Strawberries*. *Modern Times*. Not only are these cinema classics the kinds of films moviegoers often lie about having seen, they're also 4 of the 65 titles being screened in "Kino Presents: Great Movies in 35-mm." Aside from being one of the country's leading distributors of classic films, Kino International also has a stronghold on the artier side of celluloid—so expect fare like 1998's *Those Who Love Me Can Take the Train* (several troubled people board a Parisian railway to tend to a deceased friend's final wish), 1989's *The Match Factory Girl* (a woman with a bad job and cruel parents gets pregnant and then gets even), and 1995's *Fallen Angels* (a crazed hit man falls madly in love with his accomplice, played by Michele Reis, pictured). Begins January 3 at Film Forum.

Photograph courtesy of Kino International.

Manhattan

Below 14th Street

Battery Park City Cinema
102 North End Avenue (212-945-3418) • All the Pretty Horses; Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Dungeons & Dragons; The Emperor's New Groove; The Family Man; Miss Congeniality; Proof of Life; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Before Night Falls; Chocolat; Crouching Tiger, Hidden Dragon; Maléna; Quills.

CC Village East
189 Second Ave. (212-529-6799) • 102 Dalmatians; Billy Elliot; Dude, Where's My Car?; Dungeons & Dragons; Wes Craven Presents: Dracula 2000; You Can Count On Me.

Cinema Village
22 E. 12th St. (212-924-3363) • Dark Days; Moon Shadows; Spring Forward; A Time for Drunken Horses; Trade Off.

Clearview's Waverly
323 Sixth Ave., at W. 3rd St. (212-777-FILM#603) • Unbreakable; Vertical Limit.

Film Forum
209 W. Houston St. (212-727-8110) • But Forever In My Mind; A Hard Day's Night; Night Waltz: The Music of Paul Bowles; The Mystery of Picasso. (See also "Museums, Societies, Etc.")

Loews Village
66 Third Ave., at 11th St. (212-50-LOEWS#952) • The Emperor's New Groove; The Family Man; Finding Forrester; Miss Congeniality; Thirteen Days; What Women Want.

Quad Cinema
34 W. 13th St. (212-255-8800) • Boys Life 3; Chunhyang; La Buche; Requiem for a Dream.

The Screening Room
54 Varick St. (below Canal) (212-334-2100) • Best in Show; George Washington; Lies; This Is Spinal Tap. (See also "Museums, Societies, Etc.")

UA Union Square
13th St. and Broadway (212-253-2225) • Cast Away; O Brother, Where Art Thou?; Proof of Life; Requiem for a Dream; State & Main; Unbreakable; Vertical Limit.

14th–41st Streets

CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Cast Away; Dude, Where's My Car?; State & Main.

Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Before Night Falls; Crouching Tiger, Hidden Dragon; Wes Craven Presents: Dracula 2000; Dude, Where's My Car?; The Emperor's New Groove; Proof of Life; State & Main; Vertical Limit.

Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Cast Away.

Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • The Family Man; Finding Forrester; Miss Congeniality; What Women Want.

Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • All the Pretty Horses; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; The Emperor's New Groove; The Family Man; Finding Forrester; Miss Congeniality; O Brother, Where Art Thou?; Proof of Life; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

42nd–60th Streets

CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Chocolat; Malena; Thirteen Days.

CC Crown Gotham
969 Third Ave., bet. 57th and 58th Sts. (212-759-2262) • All the Pretty Horses.

CC Sutton
205 E. 57th St. (212-759-1411) • 102 Dalmatians; Dungeons & Dragons.

Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • You Can Count On Me.

Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Men of Honor.

CO Worldwide Cinemas
340 W. 50th St. (212-505-CINE#610) • Bamboozled; Bedazzled; Best in Show; The Legend of Bagger Vance; Lost Souls; Red Planet; Remember the Titans; Space Cowboys.

Loews 42nd Street E Walk
42nd Street at Eighth Ave. (212-50-LOEWS#572) • All the Pretty Horses; The Family Man; O Brother, Where Art Thou?; Proof of Life; Rugrats in Paris: The Movie; Shadow of the Vampire; Vertical Limit; What Women Want.

Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Crouching Tiger, Hidden Dragon.

Loews Coronet
993 Third Ave., bet. 59th and 60th Sts. (212-505-CINE#608) • Miss Congeniality; Proof of Life.

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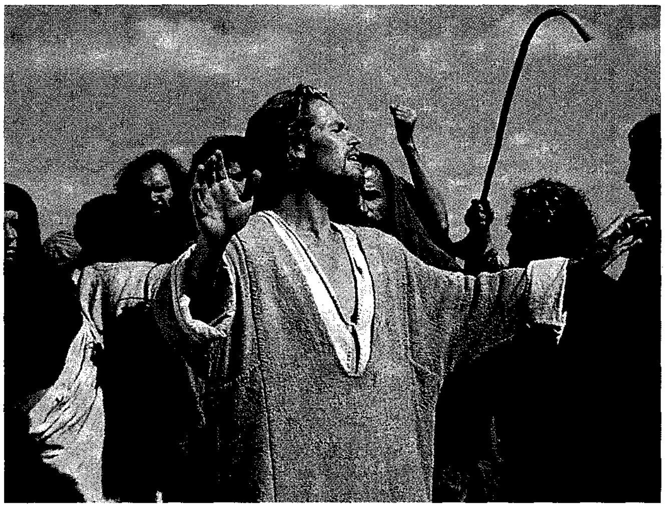
Festivals

Chillin' With Willem

Whether he's playing sexually frustrated, gourd-hurling messiahs (*The Last Temptation of Christ*) or coke dealers whose girlfriends throw themselves from high windows (*Light Sleeper*), Willem Dafoe (pictured) never fails to fascinate. Celebrating his triumphant turn as the titular bloodsucker in *Shadow of the Vampire*, the American Museum of the Moving Image is presenting **A Weekend With Willem Dafoe**, and he'll even be on hand for what the museum is calling "a Pinewood Dialogue." Whatever that means, we hope it involves audience members' asking questions like "Did you employ the Stanislavski technique when playing the Caribbean psychopath in 1997's spine-tingly *Speed 2: Cruise Control*?" Runs January 6 and 7; call 718-784-4520 to reserve tickets.



Photograph courtesy of Photofest.

Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Chicken Run; The Contender; Gladiator; Meet the Parents; The 6th Day.
Paris Theatre
4 W. 58th St. (212-688-3800) • The House of Mirth.

61st Street and Above, East Side

CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • 102 Dalmatians; Cast Away; The Emperor's New Groove; Vatel.
Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • The Family Man.
Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Cast Away; Wes Craven Presents: Dracula 2000; Dude, Where's My Car?; The Emperor's New Groove; Quills; State & Main.
Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dude, Where's My Car?; The Family Man.
Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Traffic.
Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • What Women Want.
Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Dr. Seuss' How the Grinch Stole Christmas; Miss Congeniality; Proof of Life; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
UA East
1629 First Ave., at 85th St. (212-249-5100) • State & Main.
UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • Crouching Tiger, Hidden Dragon; Vertical Limit.

61st Street and Above, West Side

Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Dude, Where's My Car?.
Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • Miss Congeniality; What Women Want.
Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Cast Away; The Family Man.
Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Before Night Falls; Chunhyang; Crouching Tiger, Hidden Dragon; Quills; State & Main.
Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • The Emperor's New Groove; Miss Congeniality; Shadow of the Vampire; Vertical Limit; Wes Craven Presents: Dracula 2000.
Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; The Emperor's New Groove; The Family Man; Rugrats in Paris: The Movie; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
New Coliseum
701 W. 181st St. (212-740-1545) • Dude, Where's My Car?; The Emperor's New Groove; Wes Craven Presents: Dracula 2000; What Women Want.
Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Dude, Where's My Car?; The Emperor's New Groove; Wes Craven Presents: Dracula 2000.
Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • All the Pretty Horses; Billy Elliot; Chocolat; Dr. Seuss' How the Grinch Stole Christmas; An Everlasting Piece; The Family Man; Finding Forrester; O Brother, Where Art Thou?; Proof of Life; Thirteen Days; Traffic; What Women Want.

Bronx

Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • 102 Dalmatians; Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Dungeons & Dragons; The Emperor's New Groove; The Family Man; Miss Congeniality; Proof of Life; Rugrats in Paris: The Movie; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
Concourse Plaza
214 E. 161th St. (718-588-8800) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Dungeons & Dragons; The Emperor's New Groove; Miss Congeniality; Rugrats in Paris: The Movie; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Dungeons & Dragons; The Emperor's New Groove; The Family Man; Little Nicky; Miss Congeniality; Proof of Life; Rugrats in Paris: The Movie; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Brooklyn

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770) • Billy Elliot; Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?. (See also "Museums, Societies, Etc.")
Brooklyn Heights
70 Henry St. (718-596-7070) • Call theater for showtimes.
Clearview's Cobble Hill
265 Court St. (718-596-9113) • All the Pretty Horses; Chocolat; Crouching Tiger, Hidden Dragon; O Brother, Where Art Thou?; Quills.
CO Alpine
6817 Fifth Ave., at 69th St. (718-777-FILM#580) • Call theater for showtimes.
CO Fortway
6720 Ft. Hamilton Pkwy., at 68th St. (718-777-FILM#578) • Call theater for showtimes.
CO Kings Plaza
5201 Kings Plaza; Flatbush Ave. at Ave. U (718-777-FILM#579) • Call theater for showtimes.
CO Kingsway
946 Kings Hwy., at Coney Island Ave. (718-777-FILM#577) • Call theater for showtimes.
Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Emperor's New Groove; Wes Craven Presents: Dracula 2000; What Women Want.
Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • 102 Dalmatians; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Dungeons & Dragons; The Emperor's New Groove; Men of Honor; Proof of Life; Rugrats in Paris: The Movie; The 6th Day; Unbreakable; Vertical Limit; What Women Want.
Pavilion
188 Prospect Park West (718-369-0838) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; State & Main; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.
Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Miss Congeniality; Wes Craven Presents: Dracula 2000; What Women Want.
UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • 102 Dalmatians; Cast Away; The Family Man; Proof of Life; Unbreakable.
UA Movies at Sheepshead Bay
3907 Shore Pkwy, off Exit 9 at Belt Pkwy. (718-615-1700) • Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Queens

Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Dude, Where's My Car?; The Emperor's New Groove; Wes Craven Presents: Dracula 2000.

Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Cast Away; The Emperor's New Groove; The Family Man; Rugrats in Paris: The Movie; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • 102 Dalmatians; Charlie's Angels; Dungeons & Dragons; The Emperor's New Groove; Unbreakable; Wes Craven Presents: Dracula 2000; What Women Want.

CO Cinema City
183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (718-777-FILM#592) • Call theater for showtimes.

CO Fresh Meadows
Eastbound Service Rd. at 190th St. (718-777-FILM#619) • Call theater for showtimes.

College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • 102 Dalmatians; Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Proof of Life; Rugrats in Paris: The Movie; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Dude, Where's My Car?; Miss Congeniality; Wes Craven Presents: Dracula 2000.

Kaufman Astoria Cinema
38th St. at 35th Ave. (-718-786-2020) • Cast Away; Crouching Tiger, Hidden Dragon; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Proof of Life; Quills; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Billy Elliot; O Brother, Where Art Thou?; Quills; Rugrats in Paris: The Movie; State & Main; You Can Count On Me.

Main Street Cinemas
72-66 Main St. (718-263-4828) • Cast Away; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; Vertical Limit; What Women Want.

North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Billy Elliot; Into the Arms of Strangers; Rugrats in Paris: The Movie; Two Family House; What's Cooking?.

Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • The Emperor's New Groove; Wes Craven Presents: Dracula 2000.

Sony Bay Terrace
211-01 26th Ave., at Bell Blvd., Bayside (718-777-FILM#712) • Call theater for showtimes.

Sony Elmwood
57-02 Hoffman Dr., Elmhurst (718-777-FILM#733) • Call theater for showtimes.

UA Astoria
28-60 Steinway St. (718-726-1279) • 102 Dalmatians; Dungeons & Dragons; The Family Man; Men of Honor; Miss Congeniality; Rugrats in Paris: The Movie.

UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Dude, Where's My Car?; Proof of Life.

UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Dude, Where's My Car?; Dungeons & Dragons; Unbreakable.

UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • 102 Dalmatians; Charlie's Angels; Dr. Seuss' How the Grinch Stole Christmas; The Emperor's New Groove; Little Nicky; Proof of Life; Rugrats in Paris: The Movie; Vertical Limit; What Women Want.

UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Cast Away; Chocolat; Dr. Seuss' How the Grinch Stole Christmas; The Family Man; Miss Congeniality; Vertical Limit.

UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • Cast Away; The Family Man; Vertical Limit; What Women Want.

UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; Miss Congeniality; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Staten Island

Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • 102 Dalmatians; Billy Elliot; Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; The Emperor's New Groove; The Family Man; Miss Congeniality; Rugrats in Paris: The Movie; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Cast Away; The Family Man; Miss Congeniality; Vertical Limit; What Women Want.

UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • 102 Dalmatians; Cast Away; Dr. Seuss' How the Grinch Stole Christmas; Dude, Where's My Car?; Dungeons & Dragons; The Emperor's New Groove; The Family Man; Miss Congeniality; Proof of Life; Rugrats in Paris: The Movie; Unbreakable; Vertical Limit; Wes Craven Presents: Dracula 2000; What Women Want.

Museums, Societies, Etc.

Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • Beginning 1/3: "Kino Presents." 1/3: *Those Who Love Me Can Take the Train* (1999); *Knife in the Water* (1962). 1/4: *L'Avventura* (1960); *Les Cousins* (1959). 1/5: *Wild Strawberries* (1957); *In the Realm of the Senses* (1976). 1/6: *Chapaev* (1941); *Andrei Roublev* (1966); *The Seventh Seal* (1957). 1/7: *The Chaplin Revue* (1918-23); *Modern Times* (1936); *Il Grido* (1957); *Fallen Angels* (1995). 1/8: *Un Chien Andalou* (1928); *Land Without Bread* (1932).

BAM Rose Cinemas
30 Lafayette Ave., Brooklyn (718-623-2770). • Beginning 1/4: "A Tribute to Milestone Film and Video." 1/4: *The Edge of the World*. 1/5: *El Bruto* (1952). 1/6: *Woman in the Dunes* (1964). 1/7: *The Bat Whispers* (1930).

Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 372; www.brooklynart.org); free. • Beginning 1/6: "Analyzing Woody: Psychology and the Films of Woody Allen." 1/6: *Annie Hall* (1977).

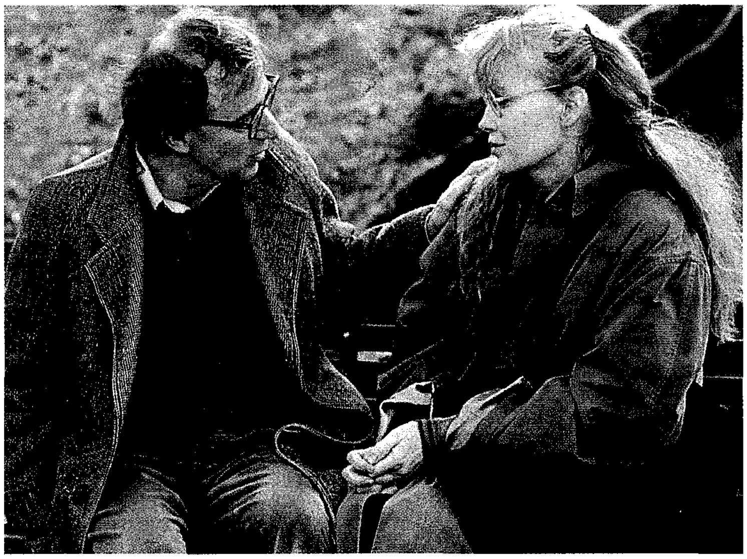
Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $8.50, $5 for members, $4.50 for seniors, $4 for "Movies for Kids." • (The Walter Reade Theater) Through 1/4: "The Past Recaptured: The Cinema of Terence Davies." 1/3: *The Terence Davies Trilogy* (1984); *The Neon Bible* (1995). 1/4: *The Long Day Closes* (1992); *Distant Voices, Still Lives* (1988). Beginning 1/5: "On the Road with Jean-Luc Godard." 1/5 and 1/7: *Weekend* (1967); *Keep Up Your Right* (1987).

Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors, no admission fee for children 16 and under when accompanied by an adult. • Through 1/6: "Luis Buñuel." 1/4: *The Milky Way* (1969). 1/5: *This Obscure Object of Desire* (1977); *The Phantom of Liberty* (1974).

Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077). Tickets, $4.50-$8.50. Members and children under 4, free. • Beginning 1/6: "Moving Image Presents: A Weekend With Willem Dafoe." 1/6: *The Last Temptation of Christ* (1988); *Shadow of the Vampire* (2000), followed by a discussion with Dafoe. 1/7: *Platoon* (1986); *Light Sleeper* (1992).

School of Visual Arts
(The SVA Gallery). 209 E. 23rd Street (212-592-2145) • Beginning 1/8: "Animation Dreams VI." An exhibition of work from the SVA Animation Department.

Whitney Museum of American Art
945 Madison Ave., at 75th St. (212-570-3676; www.whitney.org); free with $12.50 admission. • Through 1/7: "Topologies." *Gas Station* (1969); *Railroad Turnbridge* (1976); *Sunset to Sunrise* (1969).



Festivals

Interiors Monologues

Who could forget that classic scene from 1977's *Annie Hall* in which a pretentious buffoon yammering on about Marshall McLuhan is abruptly put in his place by the author himself? Expect film scholars to surreptitiously fast-forward past that scene during **Analyzing Woody: Psychology and the Films of Woody Allen,** a program of screenings followed by lectures. Highlighted films include *Annie Hall* ("Woody at his funniest!"); *Deconstructing Harry* ("His angriest!"); *Crimes and Misdemeanors* ("His most trenchant!"); and *Another Woman* ("This *sucks*!"). Why didn't they name the festival *Deconstructing Woody*? Now *you* have a question for the scholars. At the Brooklyn Museum of Art on January 6, 13, 20, and 27.

Photograph courtesy of Photofest.

Photographed by Mary Bloom.

Seven-year old actress Hallie Eisenberg with League Orphan "Brandy".

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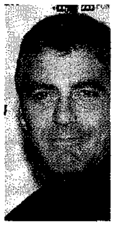
Trailers

CRIMINAL INTENT George Clooney, who's producing *Ocean's Eleven*, has further beefed up the star-studded cast by adding . . . himself. The remake of the 1960 Rat Pack film will be directed by Steven Soderbergh (*Traffic*, *Erin Brockovich*), and actors already onboard include Julia Roberts, Brad Pitt, Matt Damon, Alan Arkin, and, most recently, Andy Garcia, all of whom will play Clooney's accomplices in a major casino heist.



BABY TALK Dustin Hoffman and Susan Sarandon have agreed to star in the Disney drama *Baby's in Black*, a story set in the seventies about two parents who take in the fiancé of their murdered daughter and then have to face his involvement with another woman. The Mark Johnson production starts shooting in the spring under the direction of Brad Silberling (*City of Angels*, *Casper*).

TWISTED SISTER Armand Assante (*Gotti*, *Striptease*) will head to his upstate farm in January to star in the Stonelock production *How Did It Feel . . . ?*, directed by first-timer Daniel Faraldo. It's a character study of what happens to a married couple (Assante and Mia Kirshner) when the wife's mentally disturbed but seductive sister moves in with them.

AS THE *CROW* FLIES Shifting away from the spooky kung fu images of the earlier *Crow* movies, Pressman Films has gone with a different kind of star for the latest installment: hip-hop heavy hitter DMX. In *The Crow: Lazarus*, DMX will work with music-video director Joseph Kahn, responsible for videos for stars ranging from Moby to Wu-Tang; Jeff Most and Edward Pressman will produce. SARA CARDACE

Top photograph by Chris Weeks/Liason; bottom photograph by Online USA.

Now Playing

The Queen of Comedy

In a scene from **Sandra Bernhard**'s 1998 book, *May I Kiss You on the Lips, Miss Sandra?*, a stand-up retorts to a heckler, "What do you want, Billy Crystal shtick? . . . Kiss my ass! I'm sharing my whole life with you. Funny is a fucking drag." No wonder most comedians abandon the microphone and stool as soon as TV and film producers start calling. Bernhard didn't, but then, she isn't your standard stand-up. "It's hard once you've made it," she says. "You kind of lose your hard-on for performing live, because it's a lot of work." When she began her career in the seventies, her act was "an early conception of what I do now: monologues and fashion stuff and some singing as well. But of course when you're working in comedy clubs, you've got to be a little more shticky, because people are sitting there all night trying to watch that kind of clichéd comedy." Her new show is partly taken from last year's *Songs I Sang on the Kibbutz*, though it's "always evolving. Some of the pieces will be the same, but definitely the face of culture has changed, so there'll be new stuff." It's got a new title, too, *The Love Machine*. "I actually had a million other titles that were even more brilliant, but one of them in particular I wasn't allowed to use. It was *Rita Wilson, Tom Hanks, Kate Capshaw, and Steven Spielberg Cordially Invite You to an Evening With Sandra Bernhard*, which I think was the most brilliant title in the entire world. But Spielberg's office felt like if I used his name, then everyone would try to use his name. I mean, they weren't nasty about it; they were just like, 'We really like you, but we can't do it,' and blah, blah, blah. But I was very disappointed. It was inspired." (See "Off Broadway.") TIMOTHY HODLER

Broadway

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. $25–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Annie Get Your Gun
Cheryl Ladd plays Annie Oakley, the sharp-tongued, sharpshootin' gal from Cincinnati who eclipses her lover, Frank Butler (played by Patrick Cassidy), in Buffalo Bill's traveling Wild West Show. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, bet. 45th and 46th Sts. (212-307-4100).

Beauty and the Beast
Disney's beast is back (no, not the mouse). Sarah Litzinger blanches and blushes as the fair maiden; Steve Blanchard roars and repents as the Beast. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Betrayal
David Leveaux directs Juliette Binoche, Liev Schreiber, and John Slattery in Harold Pinter's intricate tale of love, lust, and the pain of adultery. This tense 1978 drama moves back through time to track a wife's seven-year affair with her husband's best friend to its beginning. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 2/4. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Cabaret
The Roundabout is to be roundly applauded for re-creating Sam Mendes's 1993 London production, even if with some diminishment. Aided by Rob Marshall as co-director and choreographer, Mendes confirms his directorial reputation with the nightclub scenes. The supporting cast delivers staunchly. Shortcomings notwithstanding, this revival has enough to satisfy all but the most fastidious. (Simon: 3/30/98.) Now starring Matt McGrath (*Hedwig*) and Lea Thompson. $25–$90. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
It was a gamble to transfer the Encores! production of this musical to Broadway, but since it's about women who kill their men and the mercenary lawyer who gets them off, gambling seems like the merest peccadillo. Every bosom, pelvis, and long leg is in business to keep the women in the audience identifying, the men panting. (Simon: 11/30/98.) Now featuring Jasmine Guy and Charlotte D'Amboise. $20–$85. Mon., Tues., Thurs.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This is billed as "a dance play by Susan Stroman and John Weidman," with what little there is of a play mostly by Weidman and the variety and plenitude of the dancing all Stroman. Its two shorter pieces and concluding longer one are of uneven merit but never without interest. Boyd Gaines, a delightful actor and inspired amateur dancer, performs with aplomb. Backed up by a terrific ensemble, Deborah Yates triumphs as the girl in yellow; as dancer, actress, woman, she is every man's dream and headed for a manifest career. (Simon: 10/25/99.) $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

Copenhagen
A major hit in London, Michael Frayn's heady play about what might have happened when German physicist Werner Heisenberg visited Niels Bohr in 1941. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

The Dinner Party
Neil Simon's unabashedly contrived new comedy features three men, two of their ex-wives, and a mysterious man who has locked them all in a Paris dining room together. Henry Winkler and John Ritter star. $20–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

Dirty Blonde
Brash actress-author Claudia Shear stars in her delightful play about two Gotham singles who meet at the grave of Mae West, sampling delicious vignettes from the life of the woman who said, "I'm no angel, but I've spread my wings a bit." $55–$65. Tues.–Sat. at 8, Sat. and Wed. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Fosse
A tribute to the late choreographer-director. $65–$80. Mon., Tues., and Thurs.–Sat. at 8, Sun. at 2 and 7, Sat. at 2. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

The Full Monty
The musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

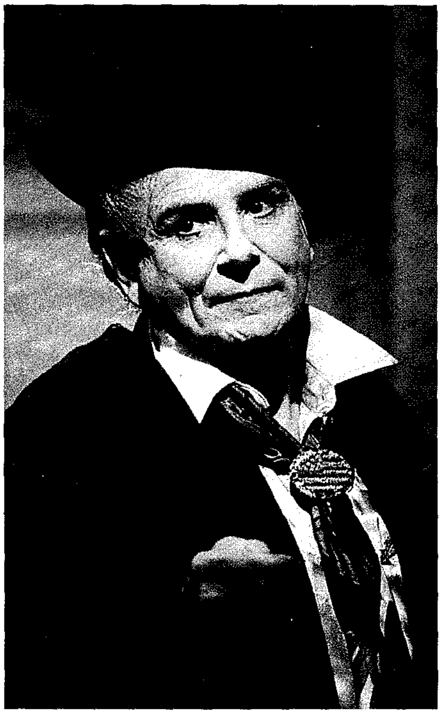
Gore Vidal's The Best Man
In 1959, Vidal felt that the true nature of American politics was being occluded by the sunny soft-focus antics of Frank Capra and James Stewart, so he set out to write a tough play that would, he says, "explain to the republic the kind of people who are presidential and why." $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Jane Eyre
Few shows boast a production team with this pedi-

Photograph by Ali Smith.

Still Naked, Still Civil

Just over a year after the passing of the self-proclaimed "stately homo of England," Quentin Crisp (or at least the next-best thing) returns to the New York stage. In ***Resident Alien,*** an authorized dramatization of Crisp's life and work, Bloolips founder Bette Bourne (pictured) portrays the Naked Civil Servant just before his death, offering his views on housekeeping, Oprah, and oral sex while he waits for two lunch-providing interviewers. Previews begin January 5. (See "Off Broadway.")



gree, starting with John Caird, who adapted and staged (with Scott Schwartz) the Brontë novel, and designer John Napier, along with costume designer Andreane Neofitou. This musical, with a score by pop composer Paul Gordon, received very mixed reviews at the La Jolla Playhouse—but broke box-office records. $50–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

Jekyll & Hyde
Man turns into beastly man, all in the name of science. Now starring David Hasselhoff. $45–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 1/7. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Kiss Me, Kate
Brian Stokes Mitchell and Marin Mazzie interpret Cole Porter's feuding couple—two actors who play the Shrew's Kate and Petruchio in a play-within-the-musical. $25–$80. Mon.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
The implacable Inspector Javert hounding the innocent ex-convict Jean Valjean; the pathetic Fantine, wronged by the entire world, dying as she entrusts her daughter, Cosette, to the now-prosperous Mayor Valjean; the dastardly Thénardiers bringing up Cosette as a scullion while cosseting their own daughter, Eponine—what a story! Just synopsizing the plot brings tears to the iciest of eyes. (Simon: 3/31/97.) $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
This spectacle rightfully earns that most abused of epithets: *magical.* Kiddies will delightedly swallow it whole, unless they are tiny and flappable. But this is the one such show adults will feast on, too, mostly because of the wonders wrought by Julie Taymor, who designed and directed this cornucopia of dazzlements. Puppetry from East and West is put to superlative use, yet the actors, singers, and dancers are accorded enough humanity to ply their anthropomorphic skills. (Simon: 12/1/97.) $20–$90. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Miss Saigon
A big helicopter stars in this adaptation of Puccini's *Madama Butterfly.* $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/11/91. Through 1/28. • Broadway Theater, 1681 Broadway, at 53rd St. (212-239-6200).

The Music Man
Back in 1957, Meredith Willson's *The Music Man* made a star out of Robert Preston; the current revival should do the same for Rebecca Luker. As she has steadily demonstrated, she is blessed with the voice, the looks, and the acting talent of a musical-comedy diva. As Marian Paroo, the librarian of River City, Iowa, who goes from tight-lipped spinster to glowing inamorata in this happy show, Miss Luker gives a performance as detailed, nuanced, and cherishable as ever turned a performer into a legend. Susan Stroman's production has other assets as well, but Craig Bierko, the incumbent Harold Hill, gives an impersonation of Preston rather than a performance. (Simon: 5/8/00.) $40–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's blockbuster continues to pack them in. $20–$80. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Proof
David Auburn's *Proof* is what *Copenhagen* ought to be: a play about scientists whose science matters less than their humanity. Here, those of us who want their dramatic characters to be real people need not feel excluded. Robert, a world-famous mathematician who went crazy; Catherine, his mathematically brilliant but too-depressed-to-work daughter; Hal, a young math teacher going through Robert's hundred-plus confused notebooks; and Claire, Robert's older daughter and a successful actuary, are above all fascinating individuals. As directed by Daniel Sullivan, the performances are perfect. As for Mary-Louise Parker, her Catherine is a performance of genius. (Simon: 6/5/00.) $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary sick and hip types living in the East Village. $35–$80. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Riverdance
The Irish return. $25–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Rocky Horror Show
Christopher Ashley (*Jeffrey*) directs a surreal cast in Frank N. Furter's pad. Lifelong rocker Joan Jett makes her Broadway debut opposite *Rent* star Daphne Rubin-Vega, stage vet Tom Hewitt, comics Dick Cavett and Lea De Laria, and Alice Ripley of *Side Show.* $75. Tues.–Fri. at 8, Sat. at 5 and 9:45, Sun. at 2 and 7. • Circle in the Square, 1633 Broadway (212-239-6200).

The Search for Signs of Intelligent Life in the Universe
Lily Tomlin returns, along with an astonishing assortment of characters led by Trudy, a homeless lady and "creative consultant to these aliens from outer space" who knows that reality is really just "a collective hunch." The solo show that makes other solo shows look like, well, solo shows, it's written and directed by Jane Wagner. $50–$65. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 2/25. • Booth Theatre, 222 W. 45th St. (212-239-6200).

Seussical
Dr. Seuss may be the only children's brand with enough star power to battle Disney's troika of *The Lion King, Aida,* and *Beauty and the Beast.* But with high-camp appeal, a flashy ad campaign by David LaChappelle, the elastic David Shiner as the Cat in the Hat, and adorable Kevin Chamberlin as Horton, there's no doubt this musical, by Lynn Ahrens and Steven Flaherty, will yank in more than just the kiddies. $25–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $25–$85. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Swing!
The dance marathon continues, with requisite suspenders and flared skirts. $20–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

The Tale of the Allergist's Wife
Who would have expected from a campy downtown playwright a nicely structured, intelligently funny, satirically relevant uptown comedy? In Charles Busch's new play, the retired but still overactive allergist Dr. Ira Taub is married to Marjorie, an immobilized nervous wreck since the death of her therapist. If you seek an ideal cast, look no further. Linda Lavin, for whom the admiring Busch wrote Marjorie as, he says, a kind of King Lear, is that and more: Lady Macbeth, Willy Loman, Lydia Languish, and, better yet, herself at her dizzying best. (Simon: 3/13/00.) Also starring Tony Roberts and Michele Lee. $30–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Off Broadway

Previews and Openings

Gemini
Canadian comic rant starring Kenneth Wilson-Harrington as a dictatorial nutcase who imagines himself to be the fascist dictator of an insane asylum. Written by Edward Manning. $15. Wed.–Fri. at 8, Sat. at 8 and 10. Previews 1/4 for a 1/13 opening. • 78th Street Theatre Lab, 445 W. 49th St. (212-873-9050).

More Lies About Jerzy
Jared Harris plays a Polish expatriate novelist named Jerzy (how sly), whose Holocaust memoir may have needed better fact-checking. Previews begin 1/5 for a 1/21 opening. $45. Tues.–Sat. at 8, Sun. at 3 and 7. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Much Ado About Nothing
Holderness Theatre Company's new production of

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Mark Douet.

Shakespeare's comedy. $15. Thurs.–Sat. at 8, Sun. at 2 and 8, Mon. at 7. Opens 1/6. Through 1/20. • Lincoln Center Institute Clark Studio Theatre, 70 Lincoln Square Plaza (212-561-0898).

Now That Communism Is Dead, My Life Feels Empty
Richard Foreman directs Tony Torn and Jay Smith as two ex-radical hipsters who just don't belong in a post-Marxist world. $15. Tues. and Fri.–Sun. at 8. Previews begin 1/4 for a 1/18 opening. • Ontological Theatre at St. Mark's Church, 131 E. 10th St. (212-533-4650).

Resident Alien
American premiere of Tim Fountain's "fully authorized dramatization" of the late Quentin Crisp's life and work, directed by Mike Bradwell and starring Bette Bourne as the "Naked Civil Servant" himself. $45. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 2 and 7. Previews begin 1/5 for a 1/18 opening. • New York Theatre Workshop, 79 E. 4th St. (212-460-5475).

Te Juro, Juana Que Tango Ganas (I Swear to You Jane, I Have an Itch for You)
Comedy of manners "in the style of Molière" by Emilio Carbadallido. $30–$40. Call for schedule. Opens 1/7. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Theater of Light
The return of "light artist" Rudi Stern's "visual fantasia," which features thousands of hand-painted images combined with light and music. $20. Wed. at 8, Thurs.–Sat. at 8 and 10, Sun. at 8. Previews begin 1/5 for a 1/11 opening. • Flamboyan Theatre, 107 Suffolk St. (212-279-4200).

The Wax
Frank Wood, who won a Tony for his terrific, jittery performance in *Side Man*, stars with Mary Testa in Kathleen Tolan's new comedy about friends and mid-life crises; Brian Kulick directs. $40. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 1/7 opening. • Playwrights Horizons, 416 W. 42nd St. (212-279-4200).

Now Playing

An American Family
To open its eighty-fifth season, Folksbiene Yiddish Theatre presents a historical drama by Miriam Kressyn set on the Lower East Side. $25–$37.50. Wed. and Thurs. at 2 and 8, Sat. at 8, Sun. at 2 and 5:30. Through 1/21. • Theatre Four, 424 W. 55th St. (212-239-6200).

American Rhapsody
A new musical revue of Gershwin's works directed by Ruth Leon and starring KT Sullivan and Mark Nadler. $40–$55. Wed.–Sat. at 8, Sun. at 7:30, Wed., Sat. and Sun. at 2:30. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

The Bitter Tears of Petra Von Kant
A new adaptation of the Werner Fassbinder film about a lesbian affair between a fashion designer and a young model, directed by Ian Belton. $42. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller's Theatre, 124 W. 43rd St. (212-279-4200).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Wildly inventive, and appropriate for just about everyone—kids, adults, foreigners, haters and lovers of performance art. $45–$55. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 4 and 7. Opened: 11/17/91. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Cary and Gallo: What If We Did This?
Ted Sullivan directs the comic duo Cary and Gallo, in a production written by several late-night-television writers. $30. Mon. at 8. Through 1/22. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

Cat's Paw
A new play and "meditation on the Don Juan theme" by the furiously inventive Mac Wellman (*Hypatia, Fnu Lnu*). $15. Wed.–Sat. at 7:30. • SoHo Rep, 46 Walker St. (212-479-7979).

A Child's Garden
Melting Pot Theatre's new musical is based on the works and life of Robert Louis Stevenson. $35. Wed.–Sat. at 8, Sat. at 2, Sun. at 1 and 5. Through 1/14. • Theatre 3, 311 W. 43rd St. (212-279-4200).

Circus Oz
Kid-friendly Australian mayhem, featuring tightrope walkers, jugglers, trapezists, and more. $10–$35. Call for schedule. Through 1/14. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Cobb
Thanks to Kevin Spacey's advocacy, Lee Blessing's suddenly timely play about the baseball icon transfers to Off Broadway. Joe Brancato directs. $45. Tues.–Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

Comic Potential
When Alan Ayckbourn's new comedy wowed London last year, actress Janie Dee took home the Olivier, Evening Standard, and Critics Circle awards. She'll arrive at the MTC to play Jacie Triple Three, a robotic actoid hired by a struggling screenwriter in Ayckbourn's farcical future. $55. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 2:30 and 7. • MTC Stage 1 at City Center, 131 W. 55th St. (212-581-1212).

Openings

Puppet Painters and Canadian Jews

La MaMa gets weird again this week—twice over. First, the team behind the interfaith-dating opus *Jews & Jesus* reassembles for ***Fiddler Sub-Terrain***, a satirical update of *Fiddler on the Roof* wherein Teddy and Gilda (Anthony Patellis and Mary Ann Conk, above) try to marry off their green-card-crazy daughters in twenty-first-century Montreal. Then, in ***Optic Fever***, miniaturist Theodora Skipitares uses a life-size robotic puppet of Leonardo da Vinci and a marionette version of Leonardo's fellow Renaissance painter Paolo Uccello to explore their roles in the development of optical systems. Oh, and don't miss the five puppet Freuds! *Fever* opens January 4. *Sub-Terrain* previews January 4 for a January 7 opening. (See "Off-Off Broadway.")

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. Perfect for theatrical thrill-seekers who don't mind breaking a sweat. $37.50–$45. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

Dinner With Friends
Karen and Gabe, international food writers, are giving a dinner for their friends Beth and Tom, which Tom doesn't attend. It emerges from the heartbroken Beth that her husband has left her for another woman. There is skillful construction here, as well as keen psychological insight. (Simon: 11/22/99.) Winner of the Pulitzer Prize. $30–$65. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Very fun. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down the Garden Paths
Anne Meara's new comedy about four couples stars Eli Wallach and Anne Jackson. $60. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. Through 2/25. • Minetta Lane Theatre, 18 Minetta Ln. (212-307-4100).

End of the World Party
A new comedy about gay men who share a Fire Island summer house by multiple Emmy winner Chuck Rangberg. Cast includes Anthony Barrile, Jim J. Bullock, David Drake, and Christopher Durham. $45–$49.50. Mon.–Wed. at 8, Fri. at 8, Sat. at 2, 6 and 9, Sun. at 3 and 7. • 47th Street Theatre, 304 W. 47th St. (212-239-6200).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way. Now featuring the disco hit "Stayin' Awake." $49.50. Mon. and Wed.–Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. Food and drink available, optional. • Stardust Theatre, Broadway at 51st St. (212-239-6200).

4 Guys Named José . . . and Una Mujer Named Maria
Four Latino guys fight to put together a song-and-dance revue that confounds stereotypes. $37.50–$47.50. Tues.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. • Blue Angel Theatre, 323 W. 44th St. (212-239-6200).

Fully Committed
For the price of an entrée, Becky Mode serves up all the splendors and miseries of restaurant life prepared to a fare-thee-well. Smartly directed by Nicholas Martin, this play is a day in the life of Sam, the young man and struggling actor who works the reservation phones in a four-star restaurant where table 31 seems to be the ne plus ultra of socio-gastronomic achievement. (Simon: 1/17/00.) Now starring Christopher Fitzgerald, who made his name in Stephen Sondheim's *Saturday Night*. $45. Tues.–Fri. at 8, Sat. at 6 and 9, Sun. at 3 and 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Grine Felder (Green Fields)
Zypora Spaisman and Shifra Lerer star in the Yiddish classic, directed by Bryna Turetsky. $18–$30. Wed. at 2 and 7, Thurs. at 7, Sat. at 8, Sun. at 2 and 5:30. Through 1/14. • Mazer Theater, 197 E. Broadway (212-279-4200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a

Photographs: top, Jonathan Slaff; bottom, Theodora Skipitares.

daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Wed. at 2:30, Fri. at 8, Sat. at 2:30 and 8, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Jesus Hopped the A Train
After a successful run at the LAByrinth Theater's this new play by Stephen Adly Guirgis (*In Arabia, We'd All Be Kings*) transfers for an Off Broadway stint. In its first production, John Ortiz (pictured), the talented co-founder of the LAByrinth Theater, gave a mesmerizing, intense performance as Angel Cruz, a Rikers Island prisoner who confronts a religious fanatic (Ron Cephas Jones) behind bars. $45. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 3. • East 13th Street Theatre, 136 E. 13th St. (212-239-6200).

Jitney
This is the revised version of August Wilson's first play, the start of what became a ten-part series, still in progress, about African-American lives, one play per decade. Here the seventies are viewed through the goings-on in the office of a gypsy-cab company in Pittsburgh in 1977. It is so vividly written, acted, and directed (by Marion McClinton, a Wilson specialist) that it keeps you steadily amused, concerned, and moved. All performers are flawless. (Simon: 5/8/00.) $55. Tues.–Fri. at 8, Wed. and Sat. at 2, Sun. at 3. • Union Square Theatre, 100 E. 17th St. (212-505-0700).

La Pasión Según Antígona Pérez (The Passion According to Antígona Pérez)
The Antigone legend recast in a Latin American dictatorship, by Luis Rafael Sánchez. $30–$45. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

The Last of the Thorntons
Pulitzer and Academy award-winning playwright Horton Foote revisits his often-visited fictional hometown, Harrison, to tell the tale of the last surviving member of the Thornton clan. Hallie Foote, his daughter, stars. $47.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 1/14. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Late Night Catechism
Maripat Donovan as a parochial-school-teaching nun backed by a magisterium of unassailable moral authority and some mean wrist action with a ruler. $40. Fri. and Sat. at 8, Sat. and Sun. at 3. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Living in the Wind
Michael Bradford's new romantic drama about two former slaves stars Cheryl Freeman and Chad L. Coleman. $35–$40. Tues.–Thurs. at 8, Fri. at tk, Sat. at 3 and tk, Sun. at 3. • American Place Theater, 111 W. 46th St. (212-239-6200).

The Love Machine
Sandra Bernhard and her band return with a new version of *Songs I Sang on the Kibbutz*. $35–$40. Wed.–Sat. at 8, Sun. at 7. Through 1/14. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Lypsinka! The Boxed Set
Lypsinka (*Lypsinka! As I Lay Lip-Synching, Lypsinka Must Be Destroyed!*) is back. $35–$40. Wed.–Sun. at 8. Through 1/14. • Westbeth Theatre, 151 Bank St. (212-307-4100).

Maybe, Baby It's You
Playwright-performers Shari Simpson and Charlie Shanian play eleven couples in this romantic comedy. $40. Wed. at 2 and 8, Thurs. and Fri. at 8, Sat. at 10. • Theater at St. Luke's, 308 W. 46th St. (212-239-6200).

Murdered by the Mob
Interactive off-line entertainment with a three-course dinner, door prizes, death, dancing, and acting awards for best audience participation. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a musical revue, but without pants. $45–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Previews

New Jerzy

Jared Harris (pictured, with Gretchen Egolf) made a name for himself portraying difficult geniuses like Andy Warhol and John Lennon. This time around, in ***More Lies About Jerzy***, the first drama from Davey Holmes, he makes a go of a famous Polish novelist who bears more than a little similarity to Jerzy Kosinski, and whose Holocaust memoir raises troubling questions about its authenticity. Previews begin January 5. (See "Off Broadway.")

Photograph by Carol Rosegg.

Old Money
The prolific Wendy Wasserstein's (*The Heidi Chronicles, The Sisters Rosensweig*) new play, a tale about generations of rich folks living in an Upper East Side mansion, arrives at Lincoln Center, an institution funded by generations of rich folks who have resided in uptown mansions. Mark Brokaw (*How I Learned to Drive*) directs. $55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes, now transferred from a successful run at the Algonquin Hotel. Featuring Eric Comstock, Christopher Gines, and Hilary Kole. $50–$100. Mon. and Tues. at 8, Wed. at 2:30 and 8, Fri. at 8, Sun. at 3 and 8. • Reprise Room at Dylan's, 245 W. 54th (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. Opened: 4/5/87. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Pete 'n' Keely
A new musical comedy by James Hindman imagines a 1968 television special starring "America's Swinging Sweethearts," played by Sally Mayes and George Dvorsky. Mark Waldrop directs; Bob Mackie designed the costumes. $35–$55. Tues–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Sightseeing
Margaret Dulaney's new comedy tracks a television celebrity who tours Third World countries on a cruise ship. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Through 1/7. • Jose Quintero Theatre, 534 W. 42nd St. (212-244-7529).

Stomp
As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

Strictly Personal
A comedy about dating and personals by Jake Feinberg. $45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. • Soho Playhouse, 15 Vandam St. (212-239-6200).

Tabletop
Two Davids, Story and Mamet, have popularized the workplace play, a genre to which Rob Ackerman now contributes his highly estimable *Tabletop*. We are in the photographic studio of Marcus Gordon, a nervous perfectionist and slave driver wielding the foul-mouthed insult like a bullwhip. Needed, for a product called Fruit Freeze, is a "pour shot," to be followed by a "heroic beauty shot." Something always goes wrong: An apple gets bruised, that swirl collapses, tempers fray. The set could easily be a functioning studio, as lovingly lighted by Jack Mehler as if it were a cup of Fruit Freeze. Six terrific actors combine into an ensemble perhaps even greater than its parts. (Simon: 8/14/00.) $47.50. Tues.–Sat. at 8, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

Tallulah Hallelujah!
Is Tallulah Bankhead this season's Mae West? Clearly, that's the idea. Last year, two plays about West debuted and Claudia Shear's wonderful *Dirty Blonde* transferred to a healthy Broadway run. Soon, three Off Broadway shows will tackle the legacy of the raunchy brunette. Tovah Feldshuh's up first in her new show. $45. Tues.–Sat. at 8, Wed. at 2, Sat. at 2:30, and Sun. at 3. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. Now starring Domenica Cameron-Scorsese, daughter of Martin. $67.50–$80. Thurs.–Sat. at 7, Sun. at 2. Opened: 2/6/88. • St. Luke's Church, 308 W. 46th St. and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

The Vagina Monologues
Eve Ensler's ode to fannyboos, nappy dugouts, twats, etc., returns for a second coming. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Vieques
Set on the Puerto Rican island of Vieques, this new drama tracks the life of a local family in the fifties, as the United States began its military exercises. The playwright, Jorge González, is the recent winner of the 2000 Nuestras Voces playwriting contest. Call for schedule. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

Off-Off Broadway

Autoeroticism in Detroit
Golden Squirrel Theatre's comedy about adultery and the creation of GM's first electic car. $15. Thurs.–Sat. at 8, Sun. at 3. Previews 1/5 for a 1/10 opening. • Blue Heron Arts Center, 123 E. 4th St. (212-749-3002).

The Death of Bessie Smith
The Illyria Theatre's production of Edward Albee's drama about one fateful night at a 1937 southern hospital. $15–$30. Thurs.–Sat. at 10, Sun. at 5:30. Previews 1/4 for a 1/6 opening. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Fiddler Sub-Terrain
New satirical update of *Fiddler on the Roof* from the creators of *Jews & Jesus*, featuring original music played by members of the Klezmatics and Paradox Trio. $15. Thurs.–Sat. at 7:30, Sun. at 3. Previews begin 1/4 for a 1/7 opening. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Honey & Boyd
Theater Ten Thousand presents a comedy about a young American couple stranded in New Jersey who decide to wander the earth via mass transit. $12. Sun.–Tues. at 8. Opens 1/7. • Present Company Theatorium, 196 Stanton St. (212-420-8877).

Howie the Rookie
Mark O'Rowe's imported comedy about the adventures of two young men in the violent underworld of Dublin. $20. Wed.–Sun. at 7:30. Opens 1/3. Through 1/27. • P.S. 122, 150 First Ave. (212-477-5288).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $25–$27.50. Mon. at 8. • Sullivan Street Playhouse, 181 Sullivan St. (212-307-4100).

Mono
Steven Tannenbaum directs an inventive improvisatory play set in a bar-like environment, where fourteen characters act out all around. $12. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Night and Day
In Tom Stoppard's comedy, journalists, an English colonialist, and a dictator clash in Africa. $20–$40. Thurs.–Sat. at 8, Sun. at 3, some Weds. at 8. Through 3/22. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Optic Fever
Miniaturist Theodora Skipitares puts on a puppet show dramatizing the lives and legacies of two Renaissance painters, Leonardo Da Vinci and the lesser-known Paolo Uccello. $15–$20. Thurs.–Sat. at 7:30, Sun. at 3 and 7:30. Opens 1/4. Through 1/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

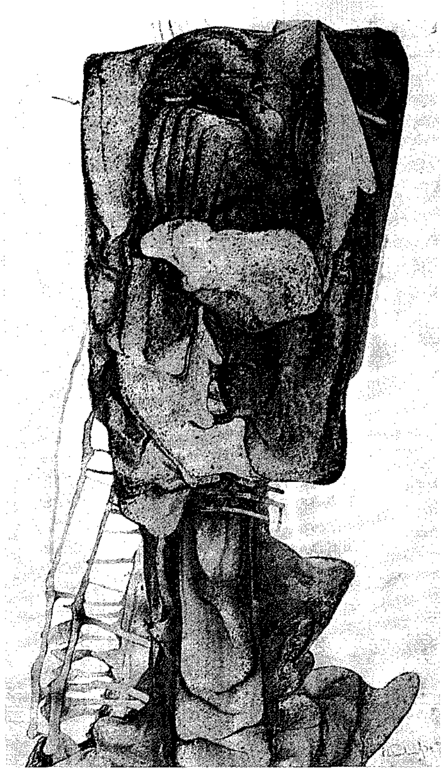
Second Summer
New play aimed at the silver-haired soap-fan set, starring Gil Rogers (Hawk Shayne from *Guiding Light*, don't you know?) as a recent widower who expects to live out his life alone, until he meets Joan Copeland. $15. Wed.–Fri. at 8, Sat. at 3 and 8, Sun. at 3. Previews 1/4 for a 1/5 opening. Through 1/20. • Neighborhood Playhouse, 340 E. 54th St. (212-279-4200).

Edited by Edith Newhall

On View

Do You See a Face?

In 1960, inspired by the consciously primitive paintings of fellow Frenchman Jean Dubuffet, **Pierre Carbonel**, then a salesman, launched his own artistic career, pouring various liquid media onto pieces of paper that he tilted to create "portraits" and "landscapes" from the resulting puddles, streams, and lines (pictured, *Stone Face*, 1979). But Carbonel, who is now 75 and lives in Blois, France, can tell you more about his methods and objectives—and, if you're curious, about his twenty-year correspondence with Dubuffet, the ringmaster of *Art brut*—on January 23 at 6, when he'll show up at his own exhibition (Luise Ross Gallery, 568 Broadway; January 4 through February 10) to hear Roger Manley, an expert on self-taught art, lecture on Carbonel's "combats of liquid densities." *Quelle* . . . something-or-other.



Galleries

Solos

Madison Avenue and Vicinity

Vito Acconci
Photoworks and documentation of performances dating from 1969 to 1973; 1/6–2/17. • Ubu, 16 E. 78th St. (212-794-4444).

Marc Chagall
Paintings and works on paper by the Russian-born artist dating from 1917 to 1978; through 1/31. • Wildenstein, 19 E. 64th St. (212-879-0500).

Tony Foster/Chris Gallagher
Watercolors painted on-site of Costa Rican rain forests, Bolivia's mile-high lakes, the Sierra Nevada, and other remote wilderness areas/Abstract paintings in which bands of color appear to undulate horizontally or vertically across a canvas. Through 1/13. • Graham, 1014 Madison Ave. (212-535-5767).

Frederick C. Frieseke
Paintings, watercolors, and etchings on themes of family life by the American artist, who spent his childhood in Jacksonville, Fla., and worked in Giverny, France, between 1905 and 1919; through 1/13. • Taggart, 48 E. 73rd St. (212-628-4000).

Irving Kriesberg
Stoneware sculptures of animals and totemic forms made between 1960 and 1999; through 1/20. • Bookstein, 50 E. 78th St. (212-439-9605).

Everett Shinn
Fifty of the Ashcan School painter's works depicting New York City streets and theater scenes, including well-known works on loan from the Metropolitan Museum of Art, the Brooklyn Museum of Art, and the Newark Museum; through 1/23. • Berry-Hill, 11 E. 70th St. (212-744-2300).

Saul Steinberg
Drawings, works on paper, and mixed-media constructions spanning the late fifties through the late eighties; through 1/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Cy Twombly
The artist's first New York show of new paintings in nearly 30 years; through 1/27. • Gagosian, 980 Madison Ave. (212-744-2313).

Frank von der Lancken
Still lifes, interiors, portraits, and landscapes by the Brooklyn-born artist (1872–1950); 1/6–2/24. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

57th Street Area

Robert Bauer
Portraits and landscapes that evoke works by Northern Renaissance masters; 1/4–2/3. • Forum, 745 Fifth Ave. (212-355-4545).

Stephen Dietmann/Diane Brawarsky
New paintings by both; 1/9–2/7. • Perlow, 41 E. 57th St. (212-644-7171).

Nancy Grossman
Assemblages, collages, and sculpture dating from the

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

Photograph courtesy of Luise-Ross Gallery.

early 1960s to the present; through 1/13. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Ken Kelly
Abstract paintings that combine brushwork and stenciled areas to suggest tentacles, reptiles, plants, and other natural forms; through 1/27. • Littlejohn, 41 E. 57th St. (212-980-2323).

Joyce Kozloff
A walk-in globe constructed in 24 sections, each of which is painted with an aerial map of a place that has been bombed by the United States in the years since World War II, and smaller painted globes inspired by the inaccuracies found on early maps; 1/9–2/3. •

Sol LeWitt
New works, including a painted fiberglass sculpture, a series of gouaches, and one floor-to-ceiling acrylic wall drawing measuring 57 feet in length; through 2/3. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Craig McPherson
Large pastel drawings of the ocean and other bodies of water; through 1/27. • Ryan, 24 W. 57th St. (212-397-0669).

Gwynn Murrill
Bronze sculptures of Sika deer that were originally commissioned by the city of Obihiro, Japan; through 1/20. • Washburn, 20 W. 57th St. (212-397-6780).

Kenneth Noland
New paintings of circles by this artist, who emerged in the fifties as one of the leading exponents of the color-field movement; through 1/20. • Ameringer Howard, 41 E. 57th St. (212-344-8420).

Fred Tomaselli
New paintings and drawings that incorporate photocopies of songbirds, body parts, pieces of maps, cutouts from outerwear catalogues, pills, leaves, and other materials; through 1/13. • Cohan, 41 W. 57th St. (212-755-7171).

SoHo and TriBeCa

John Beerman/Willy Heeks
Recent paintings inspired by landscape and nature/Recent abstract works on paper. Through 1/13. • Beitzel, 102 Prince St. (212-219-2863).

John Cage/Rudolf de Crignis
Drawings on Japanese paper from the artist-musician's "Where R=Ryoanji" series that were determined by chance/A group of tempera paintings from 1991. Through 1/13. • Roeder, 545 Broadway (212-925-6098).

Pierre Carbonel
Works on paper by the French *neuve invention* artist that are made by combining different liquids and dripping them on paper; 1/4–2/10. • Ross, 568 Broadway (212-343-2161).

Keith Haring
Paintings and objects by the late artist that reflect the spirit of the Paradise Club, a gay dance club on the border of SoHo that was central to his world from the early eighties until it closed in 1987; through 2/10. • Deitch Projects, 18 Wooster St. (212-343-7300).

Callum Innes
Recent abstract paintings in which a single oil color is brushed onto a canvas and then brushed away with turpentine, leaving only vestigial traces of pigment; through 1/20. • Kelly, 43 Mercer St. (212-343-2405).

William H. Johnson
Works on paper from the thirties and forties collected by the Harriton family of eastern Pennsylvania; 1/5–31. • Kelly, 591 Broadway (212-226-1660).

Marco Maggi
Drawings made over the past year that incorporate such materials as apples, rulers, aluminum foil, and slide mounts; through 1/31. • 123 Watts, 123 Watts St. (212-219-1482).

Shari Mendelson/Susan Wanklyn
Linear sculptures assembled from wire squares, rectangles, and other geometric units/Recent abstract paintings. Through 1/6. • Pelavin, 13 Jay St. (212-925-9424).

Robert Moskowitz
Recent pastel drawings that are predominantly blue and draw on the artist's signature motifs, such as Rodin's *The Thinker* and the World Trade Center, and one large-scale painting, *The Razor's Edge,* from 1996; through 2/3. • Blum, 99 Wooster St. (212-343-0441).

Marcel Odenbach/Henrik Olesen
A two-part video installation, *Herdentreib* (*Herd Instinct*), that depicts a herd of cows parading into and then exiting a highway tunnel/A site-specific installation. Through 1/13. • Kern, 558 Broadway (212-965-1706).

Dennis Oppenheim
A survey of the American conceptual artist's work of the past 30 years, including sculpture, installations, photo-documentations of earth and body works, and videos of body-art performances; through 2/28. • Ace, 275 Hudson St. (212-255-5599).

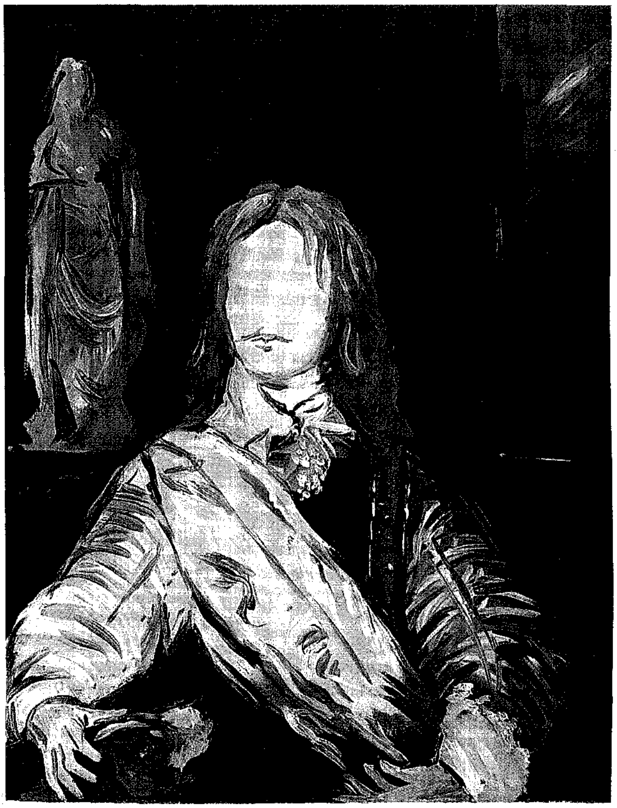
Adrian Piper
Early drawings from the sixties by this artist who is currently having a retrospective at the New Museum of Contemporary Art (see museum listings); through 1/20. • Erben, 516 W. 20th St. (212-645-8701).

Edwina Sandys
Sculptures on the theme of women; through 1/13. • Egizio's Project, 596 Broadway (212-226-8537).

Robert Williams
New paintings; through 1/27. • Shafrazi, 119 Wooster St. (212-274-9300).

Chelsea

Roger Ackling
Recent found-object sculptures; through 1/20. • Von Lintel & Nusser, 555 W. 25th St. (212-242-0599).



Talent

Landmark Works

In her latest show—her sixth at 303 Gallery, by the way—**Karen Kilimnik** brings us color and black-and-white paintings and drawings (above, *The President Posing With the Statue of Venus,* 2000) of such New York City landmarks as the Russian Tea Room and the giant Tiffany snowflake suspended over Fifth Avenue; jewel boxes that encase dioramas of the Kirov Ballet; and images of historical England and the nineteenth-century Shackleton Arctic expedition. But lest we forget Kilimnik's own personal monuments, there's *Hellfire Club Episode of the Avengers,* her 1989 "scatter art" installation that combines images from the sixties television series *The Avengers,* the Beatles, and British secret societies with a soundtrack of eighteenth-century choral and harpsichord music, Madonna's *Like a Prayer,* and Pet Shop Boys' *It's a Sin.* Just the thing for a frigid snowy day. At 303 Gallery, 525 West 22nd Street; January 6 through February 10.

Andrea Bowers/Guy Richards Smit
Video and drawings of gestures made by individuals in crowds/A three-channel video work and watercolors that caricature the artist's own experiences. Through 1/20. • Meltzer, 516 W. 20th St. (212-727-9330).

Chila Kumari Burman
An installation of laser-chromographed prints illustrating brassieres overlaid with exotic fabrics; through 2/10. • Admit One, 529 W. 20th St. (212-463-0164).

Luis Cabellero/Ana Mercedes Hoyos
Paintings by the Colombian artist (1943–1995) on themes of social and political injustice/Paintings of plates and bowls of tropical fruits sold on the beach of Cartagena, Colombia, and photographs of women who live in Palenque, a coastal village near Cartagena. Through 1/30. • Generous Miracles, 529 W. 20th St. (212-352-2858).

Felix Gonzalez-Torres/Ashkan Sahihi
Two works by the late artist that have never been publicly exhibited: *Key West Weekend* (1989), a black-and-white puzzle of a bird that sits atop a Plexiglas pedestal, and *Untitled* (1995), a billboard displayed in the gallery and in 24 billboard locations throughout the city that depicts a bird in a vast sky/Portraits of people in extreme or irregular circumstances. Through 1/13. • Rosen, 525 W. 24th St. (212-627-6000).

Claude Heath
Paintings of configurations of threadlike lines based on the contours of objects that the artist touches while blindfolded; 1/6–2/10. • Kasmin, 293 Tenth Ave. (212-563-4474).

Chris Johanson/Alicia McCarthy
Paintings by two Bay Area artists who used found materials, a simplified palette, and line to express human emotions; through 1/16. • RareArt, 435 W. 14th St. (212-645-5591).

Karen Kilimnik
New paintings and drawings; 1/6–2/10. 303, 525 W. 22nd St. (212-255-1121).

Photograph courtesy of 303 Gallery, New York.

June Leaf
New sculptures, drawings, and paintings of natural forms that appear to be in the process of transformation; through 1/13. • Thorp, 210 Eleventh Ave. (212-691-6565).

Robin Lowe
Large-scale paintings of portraits and landscapes that portray a fictitious rural county inspired by William Faulkner's Yoknapatawpha County; through 1/13. • Bonakdar Jancou, 521 W. 21st St. (212-414-4144).

Julie A. McConnell
Color photographs of tangles of human hair that suggest animal forms; through 1/27. Art Resources Transfer, 210 Eleventh Ave. (212-691-5956). •

Tatsuo Miyajima
Video projections of digital numbers that appear to be floating in space; through 1/27. • Luhring Augustine, 531 W. 24th St. (212-206-9100).

Robert Morris
Two large gray felt works from 1996; four lead wall reliefs from 1990, 1987, and 1963; and a fiberglass floor sculpture from 1966; through 2/10. • Sonnabend, 536 W. 22nd St. (212-627-1018).

Doug Ohlson
Recent abstract paintings; through 1/27. • Zarre, 515 W. 20th St. (212-255-0202).

Alice Stepanek and Steven Maslin/Eric Freeman
Collaborative landscape paintings/Expressionistic paintings of abstracted floral forms. Through 1/13. • Stux, 529 W. 20th St. (212-352-1600).

Julianne Swartz/Bohnchang Koo
Glass sculptures suspended from the ceiling that create barely visible shadows on the gallery's floor/Photographs of linear patterns in nature, such as vines growing on a stucco wall, that are predominantly white. Through 1/13. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Other

Jeff Konigsberg
Reliefs carved out of foam insulation board and woodblock prints that depict massive architectural forms and panoramic landscapes; through 2/24. • Queens Museum of Art at Bulova Corporate Center, 75-20 Astoria Blvd., Queens (718-899-0700).

Steven Rand
Works made with Formica laminate sample chips and push pins that from a distance look like paintings; through 1/20. • Pasek, 122 Suffolk St. (212-388-0631).

Group Shows

Madison Avenue and Vicinity

Werner
A series of fifteen monotypes from the late eighties and early nineties by the Danish artist Per Kirkeby and a selection of ancient South Arabian alabaster heads; through 1/20. • 4 E. 77th St. (212-988-1623).

57th Street Area

De Nagy
"Tibor de Nagy Gallery: The First Fifty Years," works by artists who have exhibited at this gallery since its founding in 1950, among them Blaine, Frankenthaler, Freilicher, Hartigan, Porter, Rivers, others; through 1/20. • 724 Fifth Ave. (212-262-5050).

Helman
"Soft Core," sculptures dating from the early sixties to the present made with soft materials, by Allen, Boroson, Bourgeois, Christo, DeBellevue, Hamilton, Kusama, Morris, Oldenburg, Serra, others; through 1/20. • 20 W. 57th St. (212-245-2888).

Krugier
"Dialogues: Sculpture, Drawings, and Paintings From the Nineteenth and Twentieth Centuries," works by Calder, Chillida, Degas, Giacometti, Picasso, others; through 1/13. • 41 E. 57th St. (212-755-7288).

YWCA
Works inspired by childhood tales, by Fensterstock, Kortick, Selekman; through 1/21. • 610 Lexington Ave. (212-735-9731), Mon.-Fri. 9-7, Sat. 11-3.

SoHo and TriBeCa

Artists Space
"Lab," an exploration of the evolving borders between new media, design, architecture, and art; through 1/12. • 38 Greene St. (212-226-3970).

Kagan Martos
Paintings, sculptures, photographs, and videos on the theme of toys by 22 artists, among them Applebroog, Baechler, Bellmer, the Chapman brothers, Pruitt, Warhol; through 1/30. • 515 Broadway (212-343-4293).

Lehmann Maupin
"Figure in the Landscape," meditations on traditional subjects in the history of art by Dunham, Gaskell, Guston, Ritchie, Salle; through 1/13. • 39 Greene St. (212-965-0753).

Thread Waxing Space
"Death Race 2000," works by 28 artists from Germany, England, and the United States that capture the spirit of the 1975 film directed by Paul Bartel and produced by Roger Corman that depicted an ironic version of the year 2000; through 1/13. • 476 Broadway (212-966-9520).

Chelsea

Alexander and Bonin
"Still," works in which quietness is an essential part of the content, by Balka, Bordo, Hatoum, Leonard, Plimack Mangold, Raetz, Salcedo; an assortment of accessories from Paul Etienne Lincoln's *Equestrian Opulator;* through 1/20. • 132 Tenth Ave. (212-367-7474).

Audiello
"Neutopia," works that conjure Utopia by Ancalmo, Davis, Hoy, Schank, Vargas-Lugo; through 1/20. • 526 W. 26th St. (212-675-9082).

Center for Figurative Painting
"Reconfiguring the New York School," an examination of Abstract Expressionism; through 1/27. • 115 W. 30th St. (212-868-3452).

Feigen Contemporary
"Compression," works by Almog, Asymptote Architecture, Blair, Blake, Goldman, Grabner, Hendee; through 1/13. • 535 W. 20th St. (212-929-0500).

Gorney Bravin + Lee
Works exploring space and spatial relationships by Brody, Grotjahn, Guyton, Liddell; 1/5–2/3. • 534 W. 26th St. (212-352-8372).

Grimm
Works in various mediums by six Pakistani artists; through 1/13. • 505 W. 28th St. (212-564-7662).

Maynes
"Salad Days," works by Bogia, Lucas, Mantello, Moran, Ruppel, Simon, others; 1/6–2/3. • 529 W 20th St. (212-741-3318).

Morris
Works by Antezzo, Boberg, Celmins, Kilgallen, Levinthal, LeWitt, Moffatt, Murray, Schabel, Verene, others; through 1/20. • Morris, 465 W. 23rd St. (212-727-2752).

Nosei
Photographs by Lindner and Benzaken, through 2/8; "The World Inside the World," sculpture by Cemin and Christian and photographs by Schwartz; through 1/17. • 530 W. 22nd St. (212-741-8695).

White Columns
"Wine, Women, and Wheels," photographs, paintings, and sculpture that look at life on the edge, by Floyd, Gang, Kuharic, Overfelt, Stone, others; through 1/21. • 320 W. 13th St. (212-924-4212).

Photography

Geneviève Cadieux
Large-scale, close-up portraits of people that suggest equivalencies and interrelationships between them, and one sculptural work, a triptych of delicate blown-glass globes; through 2/25. • Americas Society, 680 Park Ave. (212-249-8950), Tues.-Sun. noon-6; $3, $2 students and seniors.

Harold Edgerton
Unique vintage prints; through 1/27. • Meyerowitz, 580 Broadway (212-625-3434).

Wendy Ewald
"An African American Alphabet," photographs that illustrate an alphabet built on the world and experiences of African-American students in Central Middle School in Cleveland; through 1/30. • Scalo, 560 Broadway (212-334-9393).

Bedrich Grunzweig
Images that celebrate New York through the eyes of an immigrant; through 1/20. • Stevenson, 338 W. 23rd St. (212-352-0070).

ICP Uptown
"Eugène Atget: The Pioneer." Photographs of late-nineteenth- and early-twentieth-century Paris by the French photographer (1857–1927), drawn from several collections in France, accompanied by prints by Bill Brandt, Walker Evans, Bernd and Hilla Becher, Paul Strand, and other photographers influenced by Atget; through 1/21. • 1130 Fifth Ave. (212-860-1777), Tues.-Thurs. 10-5, Fri. 10-8 (voluntary contribution 5-8); $6, $4 seniors and students.

Mann
Photographs and photo-based artworks from the fall/winter issue of *Blind Spot* magazine, including works by Aitken, Armstrong, Hirst, Laplante, Marty, Rousse; through 1/27. • 210 Eleventh Ave. (212-989-7600).

Kurt Markus
Photographs that explore cowboy life in the American West; through 1/13. • Staley-Wise, 560 Broadway (212-966-6223).

Javier Silva Meinel
Images that convey the artist's desire to connect himself with Peru's cultural past and present; through 1/6. • Throckmorton, 153 E. 61st St. (212-223-1059).

Karin Appollonia Müller
Large-scale color photographs of urban Los Angeles and western oceanside landscapes; through 1/20. • Saul, 535 W. 22nd St. (212-627-2410).

Newseum
"Women Photographers at National Geographic," works by women that were commissioned for the magazine between 1914 and the present; through 1/27. • 580 Madison Ave. (212-317-6500).

Erwin Olaf
Photographs of women over the age of 60 posing in the style of fifties pinup girls; 1/6–2/10. • Miller, 20 W. 57th St. (212-397-3930).

Hermann Pitz
A series of photographs of nineteenth-century scientific equipment; through 1/20. • 243 W. 18th St. (212-462-2268).

Jorge Ribalta
Photographs that re-create places from Barcelona's historical *bas-fonds* district; through 1/27. • Zabriskie, 41 E. 57th St. (212-752-1223).

Bruce Weber
New black-and-white photographs of children and adolescents; through 1/16. • Miller, 524 W. 26th St. (212-366-4774).

Museums

American Craft Museum
"Memories of Murano: American Glass Artists in Venice." Glass works made in Venice by Tina Marie Aufiero, James Carpenter, Dale Chihuly, Dan Dailey, William Prindle, Ginny Ruffner, Toots Zynsky, and other American glass artists who have been invited to work in the Venetian glass factory of Paolo Venini; through 1/7. • "Venetian Glass: 20th Century Italian Glass From the Olnick Spanu Collection." Works by Flavio Poli, Carlos Scarpa, Thomas Stearns, Paolo Venini, and other glass artists from the collection of Nancy Olnick and Giorgio Spanu; through 1/7. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $5, $2.50 students and seniors.

American Museum of Natural History
Central Park West at 79th St. (212-769-5100); Sun.-Thurs.

10–5:45, Fri. and Sat. 10–8:45; $8 suggested contribution, $6 students and seniors, $4.50 children.

Asia Society at Midtown

"Power and Desire: South Asian Paintings From the San Diego Museum of Art, Edwin Binney 3rd Collection." Paintings created under the patronage of rulers of South Asian courts between the sixteenth and seventeenth centuries; through 1/7. • 502 Park Ave., at 59th St. (212-288-6400), Tues.–Sat. 10–6; Sun. noon–5. $4, $2 students and seniors (free Tues.–Fri. noon–2).

Bard Graduate Center for Studies in the Decorative Arts

"Women Designers in the U.S.A., 1900–2000: Diversity and Difference"; through 2/25. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $2, $1 students and seniors.

Bronx Museum of the Arts

"Leonardo Drew." One new sculpture composed of two sections—one of cotton and the other of wood and found objects—and related drawings; through 3/4. • "Carlos Garaicoa: The Ruins, The Utopia." Drawings, photographs, and mixed-media and video installations by a Havana-based artist; through 3/4. • "Context: Mexico's Taller de Gráfica Popular and Its Legacy." Prints from the museum's permanent collection made by various members of the workshop; through 3/4. • 1040 Grand Concourse, Bronx (718-681-6000), Wed. 3–9, Thurs. and Fri. 10–5, Sat. and Sun. noon–6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Nardo di Cione." An exhibition celebrating the reunion of the museum's Nardo di Cione altarpiece, *Madonna and Child Enthroned With Saints,* and its "lost" uppermost panel; through 2/18. • "Robots, Astronauts, and Space Toys: The Robert Lesser Collection." Almost 300 robots and space toys displayed with their original packaging; through 1/28. • "Gold of the Nomads: Scythian Treasures From Ancient Ukraine." More than 170 articles of personal adornment, ceremony, and battle created by Scythian artists and Greek goldsmiths; through 1/21. • "Lee Krasner." The first full-scale retrospective of the American abstract painter since her death in 1984; through 1/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Saturday of every month), Sun. 11–6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"The Opulent Eye of Alexander Girard." A retrospective of works by the mid-century American designer and architect (1907–1993); through 3/18.• "Masterpieces From the Vitra Design Museum: Furnishing the Modern Era." Furniture selected for its importance in the evolution of industrial furniture design; through 2/4. • 2 E. 91st St. (212-849-8300), Wed.–Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free); $8, $3 students and seniors.

Dia Center for the Arts

"Panamarenko: *Orbit.*" An exhibition pairing the Belgian artist's key work, *Aeromodeller,* an experimental flying machine built in 1969–71, with a work created this year; through 6/17. • "Bridget Riley: *Reconnaissance.*" The British artist's seminal paintings from the sixties and seventies, in which carefully calibrated geometric patterns seem to move rhythmically across a canvas; through 6/17. • "Jorge Pardo: *Project.*" A transformation of the Dia Center's 6,000-square-foot ground floor featuring colored ceramic tiles, mural paintings, glass dividers, stylish seating, increased natural light, and an expanded bookstore; through 6/17. • "Rodney Graham and Bruce Nauman: . . . *the nearest faraway place* . . ." New and earlier works by both artists that reflect their shared interests in the myth of the American West; through 6/17. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center

• 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection

"The Draftsman's Art: Master Drawings From the National Gallery of Scotland." Drawings by Da Vinci, Raphael, and other old masters, as well as works by Scottish artists; through 2/25. • "Raeburn's *The Reverend Robert Walker Skating on Duddingston Loch.*" Sir Henry Raeburn's celebrated skating minister on loan from the National Gallery of Scotland; through 1/21. • "Mantegna's *Descent Into Limbo,* From the Barbara Piasecka Johnson Collection." A smaller version of Mantegna's original masterpiece that was probably painted by the artist for Ferdinand Carlo, the last Duke of Mantua, around 1470–75; through 8/1. • "Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Works by Corot, Degas, Manet, Picasso, Redon; through 7/29. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6, Sun. 1–6; $7, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Ben Shahn's New York: The Photography of Modern Times." Photographs of New York City in the thirties by the Social Realist painter; through 1/27. • 100 Washington Square East (212-998-6780); Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"Giorgio Armani." A look at the career of the fashion designer through thematic groupings of his designs from the past 25 years; through 1/17. • "Amazons of the Avant-Garde: Alexandra Exter, Natalia Goncharova, Liubov Popova, Olga Rozanova, Varvara Stepanova, and Nadezhda Udaltsova." Paintings and works on paper by six Russian avant-garde women artists, drawn from more than 30 public and private collections; through 1/7. • "Project for a New Guggenheim Museum in New York City." Architect Frank Gehry's preliminary plans and models for a new Guggenheim developed in connection with the museum's response to a Request for Proposals issued by the New York City Economic Development Corporation for the development of Piers 9, 13, and 14 on the East River in lower Manhattan; through 4/21. • 1071 Fifth Ave., at 88th St. (212-423-3500); Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

"Yes Yoko Ono." The first American retrospective of works by the avant-garde artist, including objects, installations, language pieces, films, photographs, music, and performance art dating from 1960 to the present; through 1/14. • 333 E. 47th St. (212-832-1155), Tues.–Sun. 11–6; $5 suggested contribution.

Jewish Museum

"Charlotte Salomon: Life? Or Theatre?" The first New York exhibit of gouaches by this artist (1917–1943), who drew on her own experience, and that of her family, in Nazi Germany; through 3/25. • "Morocco: Jews and Art in a Muslim Land." Decorative objects, artworks, costumes, and photographs documenting Jewish life in Morocco for the past 2,000 years; through 2/11. • "Light x Eight: The Hanukkah Project 2000." Works that create or manipulate art by eight contemporary artists; through 1/28/01. • 1109 Fifth Ave., at 92nd St. (212-423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5, pay what you wish); $8, $5.50 students and seniors.

Metropolitan Museum of Art

"A Century of Design, Part III: 1950–1975." The third in a four-part series of exhibitions surveying twentieth-century design in all media; through 4/1. • "Annual Christmas Tree and Neapolitan Crèche"; through 1/7. • "The Still Lifes of Evaristo Baschenis: The Music of Silence." Paintings by the seventeenth-century Italian artist known for his poetic still lifes of musical instruments; through 3/4. • "Rain From the Moon: Silver in Ancient Peru." Approximately 130 silver objects from private and public collections in the United States; through 4/22. • "The Golden Deer of Eurasia: Scythian and Sarmatian Treasures From the Russian Steppes." Works of gold and silver recently excavated at Filippovka in southern Russia, along with related Scythian, Sarmatian, and Siberian objects from the State Hermitage Museum in St. Petersburg; through 2/4. • "Romanticism and the School of Nature: Nineteenth-Century Drawings and Paintings From the Karen B. Cohen Collection." Works by Constable, Couture, Daubigny, Delacroix, Rousseau, others; through 1/21. • "The Year One: Art of the Ancient World, East and West." Works of art from Western Europe, the Mediterranean, Africa, the Middle East, India, China, Southeast Asia, and the Americas from the museum's collections that were produced some 2,000 years ago in the period just before and after the Year One; through 1/14. • "Egyptian Art at Eton College: Selections From the Myers Museum." Ancient Egyptian decorative artworks that were acquired by Major William Joseph Myers (1858–1899), an alumnus of the college; through 1/21. • "Art and the Empire City: New York, 1825–1861." Paintings, sculpture, architectural drawings, photographs, and decorative arts created in New York City, from the museum's own collections and from lenders in the United States and Europe; through 1/17. • "The Embodied Image: Chinese Calligraphy From the John B. Elliott Collection." Hanging scrolls, handscrolls, album leaves, and letters from the Elliott Collection of the Princeton University Art Museum, accompanied by a selection of calligraphic works from the Metropolitan's collection; through 1/7. • "American Modern: 1925–1940—Design for a New Age." More than 100 objects from the museum's collection and from the John C. Waddell Collection, including furniture, clocks, appliances, lamps, posters, and textiles; through 1/9. • "Max Beckmann Prints." A selection of recent acquisitions of early drypoints created by the German artist between 1914 and 1922; through 1/7. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45; $10, $5 students and seniors.

Morgan Library

"Ruskin's Italy, Ruskin's England." An exhibition commemorating the centenary of the death of the English critic, artist, and social commentator (1819–1900) through letters, diaries, sketchbooks, photographs, and other materials from the library's holdings; through 1/7. • "Collecting for Centuries: Anniversary Gifts." An exhibition honoring the library's seventy-fifth anniversary as a public institution and the fiftieth anniversary of the Association of Fellows, including more than 100 works received by and promised to the library; through 1/7. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

El Museo del Barrio

"Latin American Artist-Photographers From the Lehigh University Art Galleries Collection." More than 100 photographs by 50 modern and contemporary Latin American and Latino artists drawn from the permanent collection of the Lehigh University Art Galleries, Lehigh University, Bethlehem, Pa; through 1/14. • 1230 Fifth Ave. (212-831-7272), Wed.–Sun. 11–5; $4, $2 students and seniors.

Museum of American Folk Art

"An Engagement With Folk Art, Cyril I. Nelson's Gifts to the Museum." Quilts, textiles, coverlets, painted and decorated furniture, paintings, and other works given to the museum by one of its trustees; through 1/7. • Two Lincoln Square (212-595-9533), Tues.–Sun. 11:30–7:30; free.

Museum of Jewish Heritage

"Cyprus to Haifa, 1949: Photographs by Paula Horn Kotis." Photographs taken by Kotis when she was invited to sail to Cyprus on an Israeli ship that was picking up some of the last Jewish internees who had been held in detention camps and taking them to Israel; through 2/25. • 18 First Place, Battery Park City (212-968-1800), Sun.–Wed. 9–5, Thurs. 9–8, Fri. and the eve of Jewish holidays 9–3, closed Sat. and Jewish holidays; $7, $5 students and seniors.

Museum of Modern Art

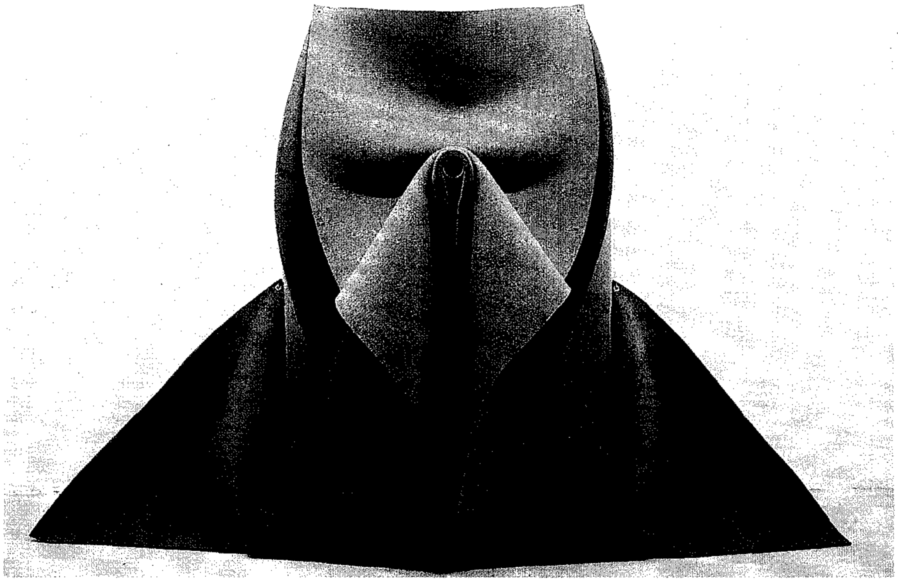
"MOMA 2000: Open Ends." An exhibition comprising approximately twelve separate exhibitions of the museum's acquisitions in all media since 1960, including paintings, sculpture, photography, video, design, and architectural drawings and models; through 1/20. • "Collection Highlights." More than 45 masterworks from the museum's permanent collection of painting and sculpture; through 1/28. • "Projects 70: Janine Antoni, Shahzia Sikander, Kara Walker." Three new banners displayed on the museum's 53rd Street façade; through 3/13. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York
"Guys & Dolls: The Fabled Musical of Broadway." Scene designs, costumes, photographs, and ephemera drawn from the archives of composer Frank Loesser and playwright Abe Burrows that reveal how they turned the Damon Runyon story "The Idyll of Miss Sarah Brown" into the 1950 hit musical; through 6/10. • "The City Shops: Photographs by Martha Cooper and Fred W. McDarrah." Images from the sixties to the present documenting shops in New York City neighborhoods; through 4/15. • "A Portrait of Paris: Eugène Atget at Work." Images of architecture in Paris at the turn of the last century, taken by the French photographer during the last two decades of his life; through 2/4. • "Life of the People: Realist Prints and Drawings From the Ben and Beatrice Rose Collection, 1912–1948." Works by Jacob Burck, Hugo Gellert, Louis Lozowick, John Sloan, and other Social Realists who were working in the first half of the twentieth century; through 1/14. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

Retrospective

Land of the Least

Once you've seen them, you won't forget **Robert Morris**'s large minimalist sculptures of thick gray felt, one of several industrial materials he's favored since the sixties. For that matter, it's still hard for some folks to shake one image of Morris himself, posing shirtless in a German World War II helmet, sunglasses, and chains for a poster for his 1974 show at Castelli and Sonnabend. And there's a lot more of Morris to remember: his performances with Yvonne Rainer, his lead reliefs, his earthworks. Now, though, comes a wonderfully minimal *show* that encapsulates Morris's particular strengths vis-à-vis his signature materials from the sixties through the nineties—in recent felt pieces (right, *Untitled,* 1996); lead wall reliefs from the sixties, eighties, and nineties; and a permutable fiberglass floor work from 1966 whose four sections can be arranged in a variety of configurations according to its site. At Sonnabend Gallery, 536 West 22nd Street; January 6 through February 10.



Museum of the Fashion Institute of Technology
"Perry Ellis." Fourteen of the designer's outfits that were donated to the museum by the Perry Ellis Morphos Collection; through 1/13. • "A Woman's Hand: Designing Textiles in America, 1945–1969." Printed, woven, and knitted textiles for interiors and apparel by more than 40 women designers; through 1/13. • "Bonnie Cashin, Practical Dreamer." An exhibition paying tribute to the American clothing designer through designs, childhood and professional sketches, photographs, film stills, clips, personal scrapbooks, and other ephemera; through 1/6. • Seventh Ave. at 27th St. (212-217-7642), Tues.-Fri. noon-8, Sat. 10-5; free.

New Museum of Contemporary Art
"Pierre et Gilles." Hand-painted photographs from the past two decades by the French collaborative team; through 1/7. • "Adrian Piper: A Retrospective and MEDI(t)Ations." Objects, installations, performances, videos, and soundworks by the artist known for her identity-based works; through 1/21. • 583 Broadway (212-219-1222), Wed. and Sun. noon-6, Thurs.-Sat. noon-8 (free Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library
"Utopia: The Search for the Ideal Society in the Western World." A collaborative exhibition between the NYPL and the Bibliothèque Nationale de France featuring works from both institutions' collections on the theme of Utopia; through 1/27. • "Drawings by Charles Addams." A rotating selection of drawings by the *New Yorker* cartoonist; through 6/30. • Fifth Ave. and 42nd St. (212-869-8089); Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society
"Elder Grace: The Nobility of Aging." Photographs of 80 African-American women and men by Chester Higgins Jr.; through 3/4. • "Intimate Friends: Thomas Cole, Asher Durand, William Cullen Bryant." Paintings, manuscripts, and periodicals relating to Cole and Durand, founders of the Hudson River School, and their poet-editor friend; through 2/4. • "Inventing the Skyline: The Architecture of Cass Gilbert." Sketches, presentation drawings, letters, and other materials from the society's Cass Gilbert Collection, relating to such projects as the U.S. Customs House and the Woolworth Building; through 1/21. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S.1 Contemporary Art Center
"Disasters of War: Works by Francisco de Goya, Henry Darger, and Jake and Dinos Chapman." Works that mediate horrific historical events; through 2/25. • "Georges Adéagbo: *Abraham—L'ami de Dieu.*" Installations by a West African artist that combine paintings, sculptures, books, hand-written texts, photographs, newspaper articles, and objects; through 3/29. • "Special Projects Program, Winter 2000." New projects by Geyer and Hayes, Pilson, and Rakowitz; through 1/30. • "John Wesley." The first U.S. retrospective of works by this painter known for his palette of pinks and baby blues, his use of painted "frames" within his pictures, and his daydreamlike combinations of emblems, historical and comic-book figures, animals, and sexy women; through 1/15. • "Santiago Sierra." A sculpture and performance work by a Mexico-based artist; through 1/15. • "Some New Minds." Works by emerging artists Omer Fast, Christoph Girardet, Julia Loktev, Dave Muller, John Pilson, Brad Tucker, Pablo Vargas-Lugo, James Yamada; through 2/28. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art
"Seductions and Games: Recent Video Installations by Maureen Connor." The first American survey of the artist's interactive-media production; through 1/28. • "Tiffany Behind the Glass." An exhibition focusing on the construction, manufacture, marketing, and conservation of lamp and window production; through 2/4. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem
"Isaac Julien: Vagabondia." A video installation by a British filmmaker that is his response to the Sir John Soane Museum in London, which houses an eccentric collection of antiquities amassed by Soane in the eighteenth century; through 1/7. • "Martin Puryear: The *Cane* Project." A series of woodblock prints by the sculptor that were inspired by Harlem Renaissance writer Jean Toomer's classic novel *Cane*; through 1/7. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art
"Sol LeWitt: Retrospective." A survey of the artist's wall drawings, structures, photographs, and works on paper from the past 40 years; through 2/25. • "Edward Steichen." A retrospective of the photographer's work, including nearly 200 vintage prints as well as rarely seen examples of his work as a painter, designer of textiles, and curator of exhibitions; through 2/4. • "Roni Horn: Still Water (The River Thames, for Example." A piece comprising fifteen photographic images, printed as lithographs, of the surface of the River Thames; through 1/14. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris
"Sowon Kwon: Two or Three Corridors." A site-specific installation of artworks chosen by the artist from the private hallways of Philip Morris Companies Inc.'s international headquarters; through 1/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Swann Galleries
1/9 at 2: "Shelf Sale." On view from 1/8. • 104 E. 25th St. (212-254-4710).

Photograph courtesy of Sonnabend.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ask Gael

I'll try anything when I'm in the mood for adventure.

Well, good, because the hot-pot feast at **Bingo Seafood** is not for the faint of heart. I found it daunting even to think about choosing from the raw ingredients in the refrigerated display—every imaginable species of crustacean, mollusk, or land animal (parts known and parts perhaps best not identified), plus dumplings and veggies, sausage and duck's blood, all you can eat for just $20.95. Luckily, a fearless hot-pot veteran among us steps forward to lead the way. As a pair of broths in the divided pot start to simmer, we raid the raw (and cooked) bar for starter snacks: boiled shrimp, scallops drowned in mayo, sea snails, and plump clams and oysters on the half shell (sadly, already doused with a banal red sauce). Our savvy pal urges us to try the fabulous snake soup and gets us to mix up our own personalized dipping sauce. As for the cooking, he insists on choreographing it himself: "Clams first—red, brown, razor clams," he decrees. Next comes crab and squid in one bath, and potstickers, pea shoots, and noodles to poach in the other. After that, it's anarchy, as each of us tosses in our choice: black and enoki mushrooms, duck sausage, even fish balls, and all sorts of meat, lean and fat. "This is bollito misto carried to the absurd," he cries in triumph. (104 Mott Street; 212-941-7228.)

Photograph by Magdalena Caris.

New and Noteworthy

☆ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white, and secluded nooks give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic, so pay special attention to the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon-smoked quail with scallion pancakes, for starters. A street-level lounge caters to lighter appetites. • 21 W. 17th St. (212-691-8888). (E)

★ Baldoria
Frank Pellegrino Jr.'s father earned the nickname Frankie No after years of politely declining requests for reservations at Rao's, his ten-table East Harlem celebrity hangout. Junior offers better odds in the theater district: 136 seats, plus a raw bar upstairs. A fugitive from Felidia's posh kitchen adds some verve to the home-style Neapolitan seafood salad and roasted peppers Pellegrino borrowed from his dad uptown. • 249 W. 49th St. (212-582-0460). (E)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half bottles. Then she challenged sommelier Aaron von Rock to match appropriate wines with her ever-so-dainty "tiers" of flavor-packed finger food. Order the Pinot Noir package, for instance, and share ethereal foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order a la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Blue Hill
Alex Urena's seasonal American menu draws on his cooking tour of France and Spain, which is where he picked up the haute habit of garnishing food with foam (to wit: a delicious asparagus soup with Parmesan froth). But despite a certain culinary trendiness, the atmosphere couldn't be more congenial or the service less pretentious. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M-E)

★ Brasserie
Nostalgists may have wished for a clone of the original Brasserie. This ain't it. But the redesign is stunning and the big-brother video screens make as much of your entrance as those bygone steps used to. The classic French food (think onion soup, duck cassoulet, mandatory beignets) is satisfying and served nearly continuously from breakfast through late night—a welcome anomaly in this otherwise early-to-bed precinct. • 100 E. 53rd St. (212-751-4840). (M-E)

★ Brasserie 8 1/2
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport lounge style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue green one) is better. • 9 W. 57th St. (212-829-0812). (M-E)

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It accommodates 28 extra bodies; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, scrumptious artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting, did-Mom-ever-make-it-like-this? suckling pig from a lean-to in Union Square and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M-E)

Chinghalle
At what Mark Strausman calls his "midlife-crisis restaurant," the indefatigable force behind Campagna and Fred's at Barneys has gone off in a newish food direction, somewhere between *Thin Man*-era supper club fare (Waldorf crab salad, London broil à la Diane) and the chef's own intensely satisfying Jewish-Italian oeuvre (chicken livers sautéed in port, grilled pizza). Decorative touches like Belgian train-seat booths and naked-bulb chandeliers suit the artfully aged premises, once a meatpacking plant. • 50 Gansevoort St. (212-242-3200). (M)

Cocina Cuzco
This colorful room decorated with Incan pottery is connected to the jungle-themed Lemongrass Grill next door; they're both part of a restaurant empire that includes the eight-branch Lemongrass Thai-food chain, plus assorted Japanese, Korean, and Malaysian kitchens. But there's no culinary confusion on this traditional Peruvian menu, which features seven kinds of seviche, succulent rotisserie chicken, and varying degrees of aji-pepper-spiced sauces. • 55 Ave. A (212-529-3469). (I) ($).

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbanely elegant steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is New York landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) collaborates with a Hong Kong chef (Guy Lieu)? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns

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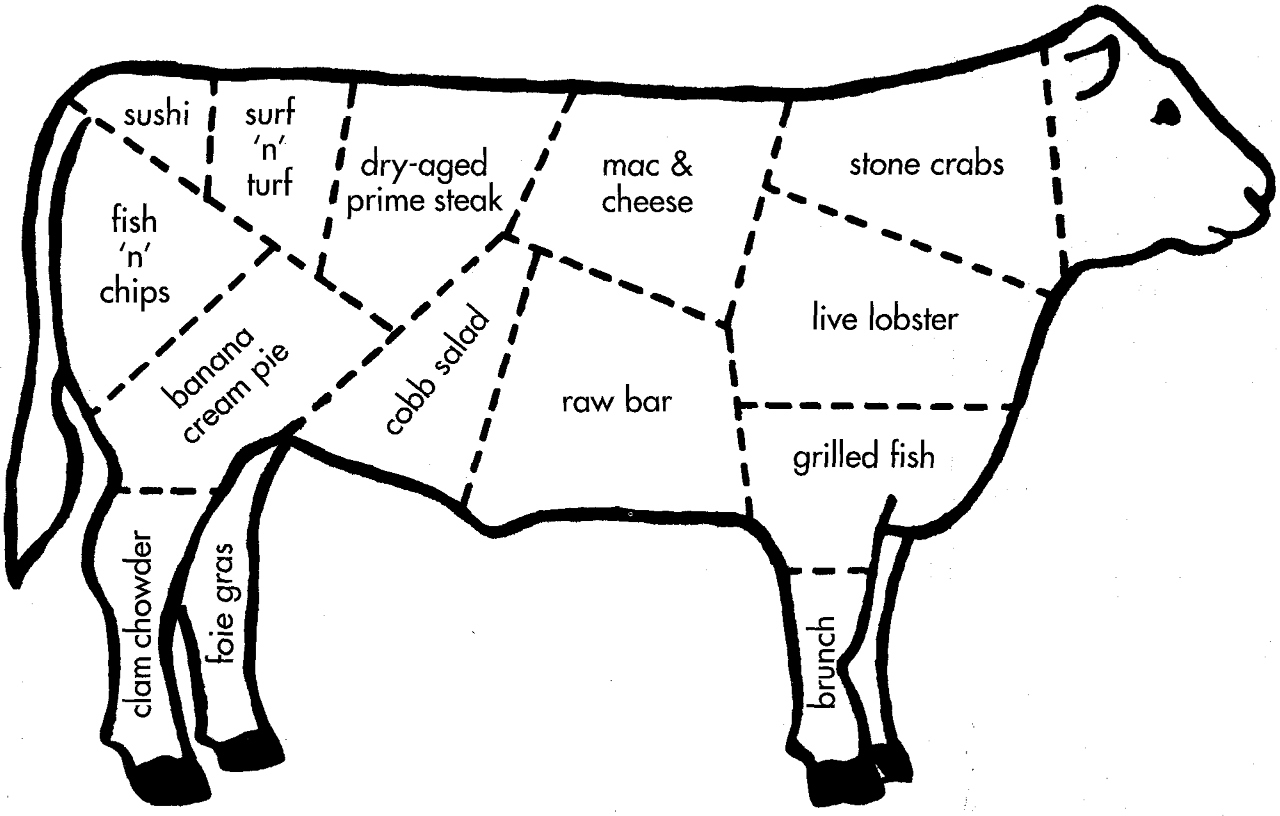

sushi
surf 'n' turf
dry-aged prime steak
mac & cheese
stone crabs
fish 'n' chips
banana cream pie
cobb salad
raw bar
live lobster
grilled fish
clam chowder
foie gras
brunch

Hardly your typical steakhouse.

Shelly's New York
MANHATTAN CUISINE

104 W. 57th. | 212.245.2422

with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme, four different sauces, and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I-M)

★ The Dining Room
You know how you love cooking those intimate dinners at home for just you and your close friends? Oh, you don't. Well then don't you wish you were at one? This scrumptious example of turning lemons into lemon soufflé not only transforms an awkward layout into a series of cozy hideaways but it gets you all warm and snuggly with hearty American cuisine that surprisingly weighs less than the conversations around it. • 154 E. 79th St. (212-327-2500). (M-E)

District
At this new hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make mouthwatering reference to the fun, original food he popularized downtown at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like potato pierogi with a brisket sandwich. Plus a $28 pre-theater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

★ Esca
Somewhere in between overseeing Babbo and Lupa, taping his cooking show, and just basking in the glory of his own undeniable greatness, Mario Batali has found time to earn another gastronomic gold star. At Esca, the overachiever in the orange clogs, partner Joe Bastianich, and chef David Pasternack do for Southern Italian seafood what Le Bernardin has done for French: The poured concrete bar with a built-in conduit for ice and oysters is an inspired take on raw-shellfish service; crudo (think Italian sashimi) is incredibly fresh and of the highest quality; pastas like spaghetti with fresh chiles, mint, and a one-pound lobster are irresistible. And the whole fish for two, roasted in a sea-salt crust that's cracked tableside, is a riveting performance worthy of the theater-district locale. • 402 W. 43rd St. (212-564-7272). (M-E)

Fernicola
Mesa Grill alumna Barbara Bogart imbues Italian fare with her own modern accents at this former Williamsburg warehouse: Chili-seared squid tossed with prosciutto and frisee sauced with roasted-fig vinaigrette; cavatelli with oxtail ragu; chicken marinated in cranberry and pineapple juice. Bogart's is a palate founded in classical technique, yet she takes a refreshing approach to the dishes on her menu. • 119 Kent Ave. (718-388-9000). (M-E)

Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $52 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M-E)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations, either for outstanding overall quality or in recognition of at least one exceptional feature, and are usually awarded after the restaurant has been formally reviewed. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

☆ 44 & X Hell's Kitchen
John Tesar's inspired new American cooking packs this handsome room nightly with Hell's Kitchen locals and clued-in theatergoers, happy to find such good food and friendly service this far west. After feeding Wall Street warriors downtown at Vine, Tesar's traded in some of his fancier flourishes for a renewed focus on down-home dishes like rich and gooey mac-and-cheese, crispy buttermilk fried chicken and chive waffles, and individual meat loaf swathed in tomato sauce. • 622 Tenth Ave. at 44th St. (212-977-1170). (M-E)

★ Gnocco Caffe
Co-owner Pierluigi Palazzo named this East Village café after the traditional Modenese snack of crispy, puffy fried dough, usually served with prosciutto di Parma. But just to complicate matters, the gently-priced menu also offers two versions of gnocchetti (an entirely different, equally delicious thing), plus well-dressed, unusually fresh salads and an unassuming pork tenderloin lavished with Parmigiano-Reggiano shavings and an aged-balsamic emulsion. • 337 E. 10th St. (212-677-1913). (I)

★ Grand Sichuan Int'l Midtown
Each successive branch of this Szechuan chainlet has become progressively glitzier, culminating in this location's chandeliers and wall to wall carpeting. What separates this one from the kung pao pack is menu oddities like the eight dishes inspired by a Chinese TV show and a super-spicy category called "Mao's home cooking." (The chairman liked his chili peppers—who knew?) • 745 Ninth Ave., nr. 50th St. (212-582-2288). (I)

★ Guastavino's
They could serve tuna casserole and you'd still be in awe of one of the most spectacular restorations of a neglected urban space. Don't worry. It's ok to drop your jaw at the first sight of the towering Alhambran arches. Everybody does. Though you may not be as impressed with what's put in front of you, Guastavino's is one of those massive undertakings that may take a long time to get things right. In the meantime, enjoy the scenery. • 409 E. 59th St. (212-980-2455). (M-E)

ike
In some quarters—even in the outré East Village, apparently—the phrase "American food" still evokes tuna casserole and TV dinners, three of which are actually on the menu at this stylish throwback to the Eisenhower era. But so are latter-day reworkings of deviled eggs, cornflake-crusted fish sticks, and lobster-and-spinach Thermidor cassolette, plus all the classic cocktails you never imagined drinking with Salisbury steak. • 103 Second Ave. (212-388-0388). (I-M)

Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. With a few Asian exceptions, the menu reads like the homespun work of someone who's sown his wild *hautes*: assorted charcuterie, steak-frites, Provençal fish stew, "Grandma's Szeged goulash." A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I-M)

★ Los Dos Molinos
Not since Drew flashed Dave has Manhattan witnessed a hotter display than the one at Los Dos Molinos—the Union Square branch of the popular Arizona restaurant. The slow, satisfying burn begins with chips and fiery salsa and continues with familiar but superlative Mexican-American fare. Entrées like irresistibly hot "adovada" pork ribs come with rice and beans, a good homemade flour tortilla, and an apology in advance printed on the menu: "Sorry we do not provide a mild sauce, I do not know how to make 'mild,' " reads the chef's mission statement–indemnity clause. • 119 E. 18th St. (212-505-1574). (I-M)

★ Lotus
Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitchiness keeps it warm. Nice guy owners keep it friendly. And chef Richard Farnabe keeps you well fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M-E)

★ Macelleria
Vegetarians beware: The name is Italian for "butcher shop," which the cozy back room still resembles, and the space used to be a meat locker. But there's much more to chef Jeffrey Edwards's menu than his dry-aged porterhouse for two. Whole peppercorns enliven Gorgonzola salad dressing. Zesty fennel sausages adorn a cannelini-bean stew. Delectable pastas are served with hearty ragus, perfect for fall. • 48 Gansevoort St. (212-741-2555). (M)

★ Mangiarini
There may be more Italian restaurants on the Upper East Side than there are cannoli on Mulberry Street, but few as bare-boned chic as this one. The designer of the Calvin Klein boutique went commensurately minimalist at this narrow 30-seater, where spaghetti with lemon and basil and sandwiches like prosciutto and melted goat cheese on semolina flatbread are as stylishly stripped down as the décor. • 1593 Second Ave., nr. 83rd St. (212-734-5500). (I)

★ Merge
Chef Sam DeMarco and his partners have a knack for creating neighborhood restaurants good enough to leave your neighborhood for. At Merge, in the former Indigo space, they've done it again. A cool, comfortable room, a friendly staff, a festive mood, signature "tiny tini" cocktails, and DeMarco's inspired multiculti neo-American cooking are an irresistable draw for locals as well as interlopers. Sunday evenings, "Gino's *Soprano* Style Dinner," a $25 prix fixe Italian-American feast, is an absolute steal. • 142 W. 10th St. (212-691-7757). (M) AE only.

Mirchi
A modern Indian restaurant that takes the street out of street food. The main attraction here is an open kitchen equipped with two *tawas*. The large saucer-shaped griddles that look like cast-iron gongs are used to prepare traditional Indian street food like tak-a-tak, a heavily spiced stir-fry of chopped vegetables and herbs, accessorized with chicken, lamb, or chicken liver, and served like tapas with little KFC-style dinner rolls. • 29 Seventh Ave. So. (212-414-0931). (I-M)

Neo
If you've ever wondered how sushi would taste enhanced by condiments other than wasabi and soy sauce, this is the place to find out. Chef Steve Wong, also known as Neo, has concocted over 60 sauces to compliment his sushi, from tofu to onion aioli. Plus inventive Japanese fusion dishes, tempura, and a raw bar. • 2298 Broadway, nr. 83rd St. (212-769-1003). (M-E)

Nick & Stef's Steakhouse
Los Angeles chef Joachim Splichal opened the first branch of this steakhouse in his hometown, knowing it might play even better in red-meat-loving Manhattan. There's twelve of everything, from salads and starters to potatoes and sauces. And where's the beef? Front and center, hung out to dry in a steel-and-glass aging chamber. • 9 Penn Plaza (212-563-4444). (M-E)

★ Orsay
The new version of *The Exorcist* isn't nearly as chilling as what Jean de Noyer must have gone through ridding the demons from this place. But from the ash of Mortimer's musty chicken hash, Orsay has risen, a brasserie swirling with seductive arches and good cheer, giving the Upper East Side the kind of French tickle it sorely needs. The former regulars never had it so good. Do you think they'd know the diff? • 1057 Lexington Ave., at 75th St. (212-517-6400). (M)

★ Peasant
Peasant is exactly right. From its stunningly backlit brick-walled kitchen that features only open-fire cooking to its incredibly appealing Tuscan menu, chef-owner Frank De Carlo has reason to bust his buttons every night, and you have almost too many reasons to undo a couple of yours. And thanks to some recent soundproofing, you no longer need to shout to get your share of impeccably al dente pastas, and meltingly tender osso buco in a risottolike nest of farro. • 194 Elizabeth St. (212-965-9511). (M)

★ Pipa
Doug Rodriguez has done Nuevo Latino at Patria and Chicama. Now he's tackling old-world Spanish

Opening

Double Duty

Before they joined the great Brooklyn diaspora, Dianna Munz and her husband, Kenneth (below), went to cooking school, worked at Philadelphia's Ritz-Carlton, and made their ambitious way to two of Manhattan's hottest restaurants—Lupa, where Dianna used to waitress, and Mercer Kitchen, where Kenneth is still a sous-chef. In between action-packed shifts, he helps his wife press bresaola-and-pecorino panini and assemble truffle-cauliflower bruschetta at **Panino'teca 275**, their new Carroll Gardens panini bar. If you'd rather bypass the bread, there are salads like house-cured tuna with potatoes and artichokes, and desserts like roasted pumpkin with mascarpone. (275 Smith Street, near Sackett Street; 718-237-2728.)

(sort of). A field trip to Galicia yielded dozens of recipes for tapas, casseroles, soups, and flatbreads, all of which undergo subtle and delicious transformation in the chef's inventive hands. To wit: bocarones in escabeche with almond-crusted queso de cabra, crispy anchovies wrapped in sage leaves, and churros with warm chocolate dipping sauce for dessert. Much more radical is the conversion of the old Parlour Cafe into a seductive Iberian oasis with serrano ham hanging from beams and walls studded with enough shells to stock Sanibel Island. • 38 E. 19th St. (212-677-2233). (M)

★ Quartino
All that separates this rustic Italian paninoteca and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also (with one or two exceptions) doctors. • 21 Peck Slip (212-349-4433). (I)

Rosa Mexicano at Lincoln Center
This hyper designed offshoot of Josefina Howard's upscale Mexican restaurant features a floating terazzo staircase ascending a dramatic 40-foot water wall. Not to be upstaged, the signature made-to-order guacamole has survived the commute, as have the pomegranate margaritas. And chef Sergio Remolina has made his own mark with assorted seviches and chile-spiced lamb shank steamed in parchment. • 61 Columbus Ave, at 62nd St. (212-977-7700). (M–E)

★ Rose Water
Chef-partner Neil O'Malley used to work at Oznot's Dish in Williamsburg, and it shows in his meze platter and lamb brik. But his tenure at Savoy, where he met partner John Tucker, is equally conspicuous. The menu's seasonal fixation guarantees a harvest of white-lightning corn and heirloom tomatoes in the summer. But the careful service, Brooklyn-mellow ambience, and sublime breaded pork chops are good year-round. • 787 Union St. (718-783-3800). (M)

Sabor
As the abiding popularity of tapas proves, grazing never goes out of style. Customize a tiered tray of pan-Latino nibbles like shrimp empanaditas, octopus salad, smoked-chicken croquettes, and tuna seviche and watch the Upper West Side roll by, in all its dog-walking, stroller-pushing glory. • 462 Amsterdam Ave., nr. 82nd St. (212-579-2929). (I–M)

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, Heinz baked beans, and the improbably edible deep-fried Mars Bars. Between orders, a relentlessly cheery staff spouts cockney slang while fry-chef Patsy Carroll—who used to cook in the British Merchant Navy and then, judging by his hoop earrings and Errol Flynn beard, turned pirate—cracks wise. • 112 Greenwich Ave. (212-691-2713). (I–M)

★ Sandro's
Has Roman chef Sandro Fioriti finally settled down? Those of us whose taste buds remember his signature crisp-fried baby artichokes, pan-fried calamari, and classic bucatini amatriciana from the original uptown Sandro's, all revived in this otherwise nondescript Chelsea storefront, can only hope. But judging by his recent restlessness, our advice is to get while the getting's good. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Sandwich Planet
Owner Will Brown got his start in the sandwich trade a dozen blocks north with his thriving Island Burgers and Shakes. At Planet, he reprises his boldly seasoned, lavishly garnished chicken churascos and hamburgers but also expands his Island oeuvre to include the kind of two-fisted retro sandwiches—Reubens, cheesesteaks, clubs, and croque-monsieurs—that have been displaced recently by wraps and other raised-pinky deviations. • 534 Ninth Ave., nr. 39th St. (212-273-9768). (I) ($).

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Art Deco–era Horn & Hardart Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger audaciously crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Tapika, Michael Jordan's, and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse menu with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the former Asti's space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M–E)

Sushi Samba 7
Co-chefs Eiji Takase and Michael Cressotti bring their innovative Latino-Japanese seviches, samba rolls, and sashimi to a Sheridan Square offshoot big enough to handle the caipirinha-fueled overflow from their Gramercy flagship. There's a sunken cocktail lounge, an oyster bar, and a bold new Brazilian accent, especially in the churrasco a' Rio Grande: a feijoada-inspired fantasy of beef, pork, quail, sausage, rice, beans, greens, and farofa. • 87 Seventh Ave. So. (212-691-7885). (M)

Tao Asian Bistro
The team behind Rue 57 has transformed the old Palace movie house into a pan-Asian place where the terminally indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private dining room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace no doubt. • 42 E. 58th St. (212-888-2288). (M)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is refreshing pride in the serving crew, and much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a commendably serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

★ Vaux Bistro
At the more affordable, family-friendly reincarnation of what used to be Vaux, the menu reads rustic French, with daily specials like coq au vin, beef stew, and bouillabaisse (all $16), plus all the bistro classics we've come to expect: Frisée salad with meaty lardons and hot garlic croutons. Potato-and-leek soup. Terrine de canard. Mussels with addictive first-rate frites. And a chocolate-caramel bread pudding that will make you regret finishing them. • 278 Fifth Ave. nr. 1st St. (718-499-1433). (M)

★ Viareggio
At first glance, there's little to distinguish this dining room from countless others. But the kitchen's another story. Chef Donato Deserio's deft touch with pastas like creamless rigatoni alla vodka reinvigorates old standards, and entrées like a subtle Parmigiano-Reggiano-crusted chicken breast in white wine taste almost new. As does the *amuse-bouche* of spicy tomato salsa, served with crispy fried- cheese wafers. • 1347 Second Ave., at 71st St. (212-585-2900). (M)

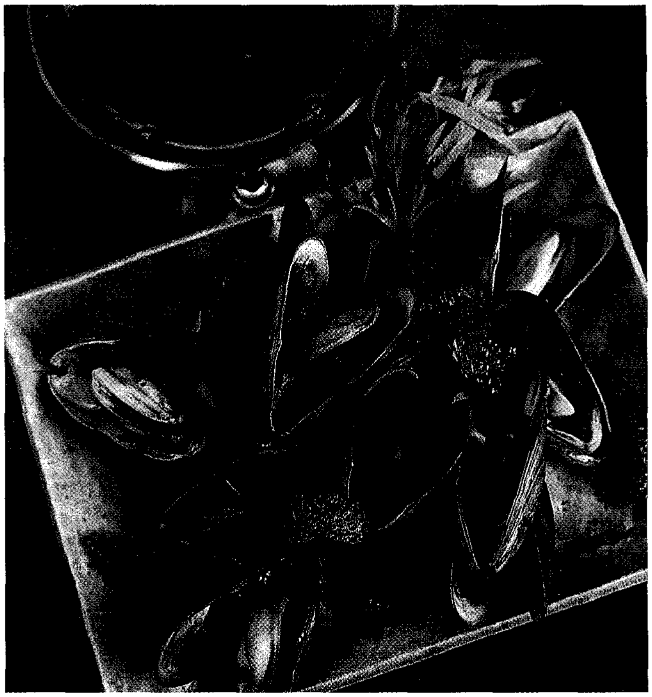
★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game to gamble. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and private party space (plus extra lunch seating)

Photograph by Carina Salvi.

Happenings

The Misunderstood Mollusk

With the exception of ever-popular Belgian moules frites, mussels live in the unglorious shadow of their celebrated cousins, clams and oysters. You never see a mussel dish named after a filthy-rich oil magnate, you wouldn't want to be caught dead wearing short pants called mussel diggers, and there's no "Mussel Beach Bar and Grill," unless some Southern California restaurateur has succumbed to his worst punning instincts. But this month, **Brooklyn Grill** chef James Henderson challenges the raw-bar rule by letting the bivalve come out of its shell: five different multiculti preparations a day for the month of January. Mussels in saffron cream, mussels in lemongrass Thai broth, mussels with tarragon and grapefruit (pictured), and mussels pizzaiola are just a few. $7 a pound, no frites. (320 Atlantic Avenue; 718-797-3324.)



downstairs in what used to be, and still resembles, bank vaults. • 25 Broad St. (212-344-8463). (E)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Guttenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. Don't miss the quark dumplings. • 344 W. 11th St. (212-352-2300). (M–E)

Manhattan

Lower New York

★ Alfanoose
This spotless but otherwise nondescript falafel joint flanked by $10 discount emporiums, makes the best—and neatest—falafel sandwich in town. Co-owner Mouhamad Shami meticulously rolls his expertly seasoned falafel and fresh condiments in an unusually thin and pliant pita, like a burrito, so that all the harmonious components merge in every bite. It's also a great source for Middle Eastern appetizers, flatbreads as well as suberb lamb or vegetarian kibbeh. • 150 Fulton St. (212-349-3622). (I)

★ Aquagrill
Ever since we tasted chef-owner Jeremy Marshall's inspired falafel-crusted salmon, the notion of a naked pink fillet has been tough to swallow. But despite the high level of cooking, an offbeat and well-priced wine list, and unexpected grace notes like a welcoming *amuse-bouche* and complementary petits fours, it's still a rollicking neighborhood spot, where you can park yourself at the lively bar and watch the dexterous oyster shucker in action. • 210 Spring St. (212-274-0505). (M–E)

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Blue Ribbon
We could do without the maddening wait and a crowd a little too pleased with its permit for raucousness. But go anyway for a snappy dining staff that handles the cacophony without joining in, and tremendously vibrant raw seafood at a fair price. And above all, a menu that has no roots or rhythm other than its chef's passions. • 97 Sullivan St. (212-274-0404). (M)

★ Bo Ky
There are 30 soups at Bo-Ky. The best way to order them is by number. Don't read closely to see what's in them. And don't ask. You don't want to know. Whether the meat is pork chop or beef belly or chicken leg, just savor the smells wafting up from those bowls of Chinese, Cambodian and Vietnamese home cooking. It is tremendous soup, in size, flavor, and content. And the prices are pocket change. • 80 Bayard St. (212-406-2292). (I) ($).

★ Bouley Bakery
Love him or hate him, there's no denying that the famously obstreperous David Bouley—bouncing between this kitchen and Danube—gets the job done. And his loyal clientele gratefully lap it up in the ethereal form of degustation menus revolving around superlative seasonal ingredients like skate steamed with fresh chamomile, say, or organic baby lamb with eggplant moussaka. • 120 W. Broadway (212-964-2525). (M–E)

★ Canteen
It's not that the food is bad; just that it can't compete with the furniture (the orange-wool-upholstered chairs in particular). Executive chef Matthew Kenney has veered off his Mediterranean path to make people-pleasing comfort food like macaroni and cheese, rendered here with Wisconsin Asiago. An abbreviated menu is available late at night, when those fabulous chairs are most in demand. • 142 Mercer St. (212-431 7676). (M)

Capsouto Frères
Landmark French bistro with talked-about soufflé Flemish-style building hosts local business folks lunch. Dinner is a New York mix of neighborhoo regulars, tourists, and trekkers from uptown. Dishes t try include the terrine Provençal and the roast duckling with ginger-and-cassis sauce. • 451 Washington S (212-966-4900). (M–E)

★ Chanterelle
The Waltucks, Karen and David, have specific idea about how to make an evening unforgettable. Th walls are without art. You will hear no music. Chai are huge; plates are, too. The goal is to get you to con centrate solely on who yo are with and what you ar about to be presented—th stunning juxtapositions c David's quail and star anise lamb with cumin crus crabs in ginger and strawberry mille-feuille with elderflower sorbet. • 2 Harriso St. at Hudson St. (212-966 6960). (E)

★ City Hall
Chef-owner Henry Mee may be imagineering Ol New York, with back-li photos of bygone street life but he can't help refining i too. The triple-tie "Chrysler" shellfish highris is global gluttony via the je stream. Chesapeake she crab soup is creamy perfection. But go for the marvelous double steak on th bone, a behemoth serve stunningly rare. • 131 Duan St. (212-227-7777). (M–E)

Divine Bar
The jewel-toned Financia District branch of the popular Turtle Bay bar an lounge serves the same extensive selection of wine and a similar menu of appetizer-size plates. Selections include a barbecued-buffalo sandwich, shrimp satay with hoisin sauce, and wild-mushroom quesadilla. • 55 Liberty St., second floo (212-791-WINE). (I–M)

Gigino Trattoria
The rustic Italian fare in this barnlike TriBeCa trattoria ranges from brick-oven pizza and calzones t salmon with broccoli rabe. The casual atmosphere an inventive peasant food attract a loyal neighborhoo following. • 323 Greenwich St. (212-431-1112). (M)

The Greatest Bar on Earth
This, the most casual component of the Windows o the World complex, has become a popular meetin spot for downtown office workers and, of course tourists. The view, obviously, can't be beat, and th snacky menu includes bites like fried calamari, barbecued ribs, and sushi. • 1 World Trade Center, 107th floo (212-524-7000). (M)

★ Honmura An
While the management doesn't care about your entrance clout at Moomba, it all too obviously plays favorites. Most emphatic, however, is its sanctimoniousness about soba and udon noodles. Still, you won't b disappointed—unless you don't take the menu seriously when it claims that a dish is built around a single giant shrimp. • 170 Mercer St. (212-334-5253). (M–E

★ The Mercer Kitchen
Within Christian Liagre's conversion of a subterranean catacomb into a sultry, intimately shadow quartet of fluid yet diverse sectors, executive che Jean-Georges Vongerichten reveals how a few ingredients can create flavors that are lucid and compelling Olive and radicchio join stewed rabbit, mint and coriander ring sea bass carpaccio, tomato soup is sparke by chili pepper and crabmeat. You may be sorry yo

Photograph by Magdalena Cari

never sprang for that loft on Spring. • 99 Prince St. (212-966-5454). (E)

★ Next Door Nobu

Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. The only thing we'd change is the no-reservations policy. Come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

98 Kenmare

A modern American bistro in the old Patrissy's space that features an eclectic international menu. The chef's specialties include barbecued duck in a ginger-scallion pancake; a shrimp-and-mussel chowder with sweet potatoes, coconut, and lime; and five-onion risotto. • 98 Kenmare St. (212-226-2888). (M–E)

★ Nobu

There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

Omen

Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only.

★ Pearl Oyster Bar

Milos may have a fish display as big as this joint's entire counter, but nothing can match the preparatory skills of the women who work the kitchen. This ain't no Carnival Cruise. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with smoky bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ 71 Clinton Fresh Food

Is there much call for Scottish salmon wrapped in avocado at the intersection of Clinton and Rivington Streets? Well, yes, judging by the hungry crowd cooling its heels at the bar. Jean Georges alum Wylie Dufresne cooks seemingly complicated, easy-to-eat food like beer-braised short ribs geometrically sculpted into a perfect square; and parsley-root purée with a little parsley-root raft of lump crabmeat. (To eat, capsize and stir.) The chef's dad, a warm and punny presence on the floor, compiled the winning wine list. • 71 Clinton St. (212-614-6960). (M)

★ Wild Blue

It sounds like a bar right outside the NASA compound, but in fact, it's an intimate, upretentious room that doesn't try to compete with the famous view. Chef Michael Lomonaco's menu is solid, superlative American, with a touch of the steak house in side dishes like creamed spinach and butternut-squash hash. Don't wait for a special occasion to take the 107-flight elevator ride. • 1 World Trade Center, 107th floor (212-524-7107). (E)

Windows on the World

Yes, tourists love it. But Michael Lomanaco's sophisticated American food, including stout-braised Black Angus short ribs and lobster potpie with truffle cream manages to steal some attention away from the main attraction, that spectacular view of Manhattan Island. Be sure to take advantage of the restaurant's 60,000-bottle wine cellar. • 1 World Trade Center, 107th floor (212-524-7000). (E)

Below 14th Street, East

★ Bond Street

The crowd is too cool, the rooms too cozy, the waiters way too pretty. No way is this anywhere you're going to get chirashi worth much more than a can of Bumble Bee. Boy, are you about to be surprised. With food this fresh, original, and vibrantly spiced, the kitchen can easily take on most traditional midtown sushi houses and wouldn't have to walk out of a room backwards if Nobu's troops were in attendance. • 6 Bond St. (212-777-2500). (M–E)

★ Five Points

Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is more boldly passionate than coolly contemplative. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill

Alfred Portale created a restaurant where anyone, dressed any way, is invited with affability to partake of his talent for making American cuisine exciting and as easy to fathom as a burger and fries. Even when faced with soft-shell crabs or squab, say, topped with potato purée and fava beans for the first time, Gotham customers attack their plates with a fearlessness suited to Great Adventure. Actually, this is a great adventure. • 12 E. 12th St. (212-620-4020). (E)

★ Il Bagatto

Though so dark the menu can hardly be read and so deliriously energized you'd best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I–M)

Osso Buco

Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Prune

There's not a wrinkled plum in sight at this American bistro. But chef Gabrielle Hamilton's childhood nickname indicates the sort of unpretentious home cooking at which she excels, a grab bag of eccentric, multicultural influences that is, at heart, American—as any place whose quirky bar menu includes Triscuits alongside serrano ham with fresh figs must be. Minus the traditional categories for appetizers, main courses, and sides, the menu gives as prominent placement to vegetables like creamed corn and roasted beets as to the more entrée-ish capon on a savory garlic crouton, or the pastrami duck breast with a rye-flavored, fried-shallot omelet. • 54 E. 1st St. (212-677-6221). (M)

★ 2nd Avenue Deli

A recent facelift struck fear in the hearts of those who believe that a true pastrami sandwich must be authenticated by grimy formica and generations' worth of atmospheric shabbiness. But so far, so good. This East Village landmark continues to draw dedicated fressers with its great fries, chicken in the pot, the near-lethal hush puppy (a frank in a potato knish), and the hard-boiled service. • 156 Second Ave. (212-677-0606). (I–M)

Siren

Aside from some strange and funny cabaret acts and a D.J. spinning to a boisterous young crowd, the spotlight at this East Village mini supper club is on chef Patrick Fromm's accomplished French-and-Asian-accented American cooking. Try the triple-tiered appetizer trays the menu calls trilogies, which include a choice of everything from spicy "lollipop" wings to foie gras to sashimi, or opt for more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. • 12 St. Marks Place (212-995-9100). (M–E)

Below 14th Street, West

★ Babbo

Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Ingredients you didn't expect or never heard of become unforgettable. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

★ Bar Pitti

Located on one of the few tracts of sidewalk actually wide enough to accommodate an outdoor café, Pitti's languid allure is something you normally get to enjoy only while carrying a passport. The kitchen produces superlative Tuscan fare: grilled chicken with lemon and endive, cool panzanella (bread salad), super liver veneziana, and the best veal meatballs you've ever had. • 268 Sixth Ave. (212-982-3300). (M) ($).

★ Blue Ribbon Bakery

Don't be hoodwinked by what looks like one more brick-walled Village joint with first-come-first-serve seating and a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

★ Da Silvano

Few of the fervent regulars here—including the city's media, fashion, and art-world elite—seem to recall an Italian restaurant whose menu wasn't sopping in red sauce before Da Silvano. The roasted standing duck is crackling, the lamb tender and moist, the artichoke salad as brash as the air around Montecatini. And not an eggplant-parmigiana hero in sight. • 260 Sixth Ave. (212-982-2343). (M–E)

★ Do Hwa

Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-444-1224). (M)

★ Fressen

The three rooms are as spacious and sleek as an Audi TT. And considering the trendificant meat packing setting and the priorities of nightly revelers, the house could have gotten away with a post-Cosmo menu of meager-morseled pizzas or duck burritos. Instead, they've opted for a selection of semi-organic dishes like escabeche of sardines or a mullet pot-au-feu. And rather than being somewhere hip, you actually feel hip, thanks to the refreshingly congenial staff. • 421 W. 13th St. (212-645-7775). (M–E)

★ 'ino

Named for panino, this cozy nook excels at crafting perfect Italian snacks to nibble with wine: crustless tramezzini, pressed panini, and bruschetta, all on great bread and enlivened by zesty condiments. Supplement your sandwich with a bowl of olives and a plate of cheese, and keep the motif going with a Nutella panino for dessert. Best of all, it's open for business from early morning until after midnight. • 21 Bedford St. (212-989-5769). (I) ($).

★ Lupa

We love this down-home Roman trattoria and not just for Mario Batali's celebration of odd animal parts and Italian delicatessen, or for partner Joe Bastianich's bid to bring depth and finesse to a casual Village joint's wine service. We like the mood, the food, and the gentle prices, but so do legions of tuned-in New Yorkers. It's almost as tough a sanctum to crack as its pricier sibling, Babbo. • 170 Thompson St. (212-982-5089). (M)

★ Meigas

The décor is a little goofy and the location, on Hudson Street, in the Siberia of West SoHo, is a bust. But chef Luis Bollos's kitchen produces the best Spanish cuisine (Galician, actually) in town. In his hands, hefty dishes like braised oxtail croquettes and roast suckling pig appear light, almost candied. His gazpacho—a light confection, loaded with Maine lobster—makes the usual approximations of this dish look like crankcase oil. Trendy Iberian jellies and foams are mostly relegated to dessert, of which a wondrous chocolate layer ganache is best. • 350 Hudson St. (212-627-5800). (M–E)

★ Pastis

Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallow-rivulet-ribboned neighborhood, it also renders the new place instantly less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

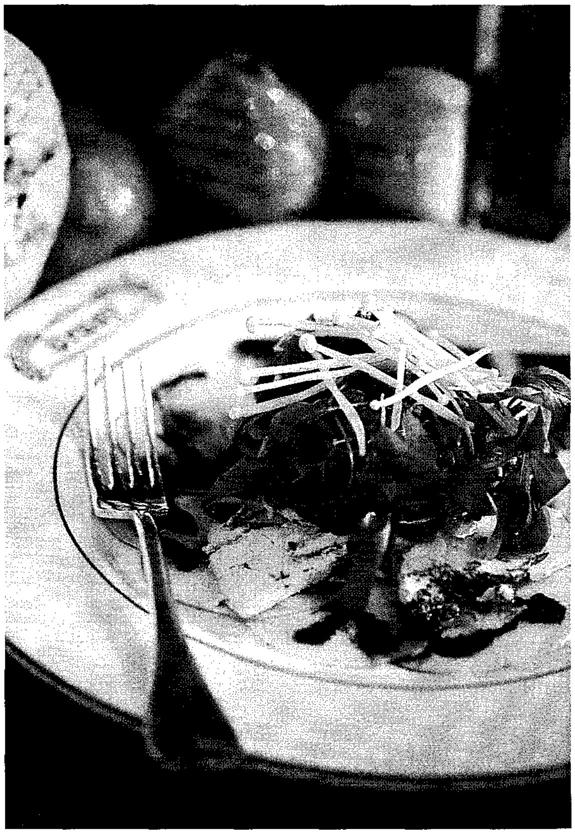
14th–42nd Streets, East Side

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

Object of Desire

The Argan Trail

"I am constantly on the look out for new ingredients to bring a different dimension to my cooking," says **Orsay** chef Philippe Schmit. On a recent trip to the Souss Valley in southern Morocco, Schmit was intrigued by the powerful fragrance and pungent, nutty flavor of a unique virgin oil made by the Berbers for a thousand years from the pits of the olive-like fruit of the Argan tree, found only in this region. According to local folklore, this tree is much appreciated by acrobatic goats, who climb into the branches and munch on the tasty fruit and leaves. (Incredibly, local folklore also alleges that the pits are subsequently recovered and used, apparently unharmed after their alimentary passage.) Schmit imports Argan oil from France and uses it in one of his most popular dishes—a carpaccio of pears topped with baby arugula, bleu d'Auvergne cheese, and enoki mushrooms drizzled with an Argan oil vinaigrette. (1057 Lexington Avenue, at 75th Street; 212-517-6400.) GILLIAN DUFFY



Photograph by Kenneth Cher

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that routinely erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met the old girl. • 24 E. 21st St. (212-460-0900). (E)

★ City Bakery
No one comes close to Maury Rubin at satisfying our grown-up snacking impulse. Heavenly tarts, perfectly textured cookies and brownies, lusciously tart lemonades, ultra-thick and creamy hot chocolate—even homemade marshmallows—beckon irresistibly from the counter. Pre-dessert, there are inspired sandwiches like roasted pear and ricotta salata and the only salad bar we obsess over. • 22 E. 17th St. (212-366-1414). (I–M)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant directly from Grand Central Terminal, for a quick drink in the cigar bar or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Cosette
Everything about this humble 30-seat restaurant is unswervingly Gallic, from the Côtes du Rhône table red to the menu (a Gruyère-crusted brandade de morue, rich onion soup, flaky pissaladière, textbook juicy steak-frites). Everything, that is, except for the host's friendly manner and the West African chef. Cosette is exactly what every neighborhood should be lucky enough to have: an affordable French bistro with consistently well-executed food and a comfortable, low-key atmosphere. • 163 E. 33rd St. (212-889-5489). (M)

★ Eleven Madison Park
While this soaringly grand space in the MetLife lobby will never be a room for clandestine assignations, the compensating grace of the staff, and simple but big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

★ Gyroland
Is it a slice joint, a Greek coffee shop, a neon sign store, or all of the above? While this brightly lit restaurant may suffer from a mild identity crisis, torn between serving strictly Turkish fare and appeasing the neighborhood clientele of hospital workers and polic cadets with pizza and cheese-steak sandwiches, it's also an undersung source for fresh and delicious meze doner kebab, kofte, lahmacun, and pide. The cop don't know what they're missing. • 351 Second Ave., n 20th St. (212-254-3200). (I)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with crayfish-shrimp gumbo, a smoked-pork-loin Reuben, or steal au poivre. The beer-weary can sample from the city' largest selection of tequilas and single-malt scotches. 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave at 51st St. (582-8244). (I–M)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with goa cheese, and za'atar-crusted rack of lamb—satisfying Live jazz performed Wednesday through Saturday. 915 Broadway, at 21st St. (212-505-7400). (M)

Mi
A talented team of cooks with impressive-soundin résumés (Mercer Kitchen, Hatsuhana) collaborate on menu including sushi and sashimi, pad Thai, Malaysia spare ribs, and Korean bibimbob at this four-flavo pan-Asian restaurant. • 66 Madiso Ave., nr. 27th St. (212-252-8888). (M–E)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, th jewel of the pre-renovation Termina continues to serve superlative pa roasts and clam chowders, and a overwhelming assortment of East an West Coast oysters. The sprawlin subterranean space has the hustle-bustle feel of a cafeteria, which it snaking counters resemble, but don' be fooled—you pay for the privileg of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St and Vanderbilt Ave. (212-490-6650) (M–E)

★ Patria
Zesty Latin American fare brought t you in a festive high-energy atmosphere. The three-story dining room i bright and airy by day and warm an earthy by night. And you won't find Cuban sandwich like this anywher else in New York. Or Havana, for tha matter. • 250 Park Ave. So., nr. 20th St (212-777-6211). (E)

The Pump Energy Food
There simply isn't any way to cheat a this "Physical Fitness Restaurant" an takeout shop. The falafel is baked, no fried; the tuna is low-sodium; and a the egg dishes are whites-only. In fac there's no fried food at all, no oil period, not even a soda in the house. 113 E. 31st St. (212-213-5733). Also, 40 W 55th St. (246-6844). (I)

★ Tabla
It's diminishing to categorize Floy Cardoz's clean Goan-spiced Maine crab cake or hi exquisite pairing of seared foie gras with a black-pepper-and-pear compote as nouvelle Delhi; he's gon and forged a deliriously satisfying union of this country's produce with the strong, heady spices and bewitchingly pungent condiments of his homeland. less expensive menu at the Bread Bar downstairs aspires less to break new ground than to rekindle ol taste memories—specifically Cardoz's, including hi mom's recipe for beef assad, otherwise known as "Indian pot roast." • 11 Madison Ave. (212-889-0667). (M–E

★ Union Pacific
Maybe if this were a less self-effacing restaurant, les content with its serenity and more intent on trumpeting its singularly inventive chef, Rocco DiSpirito more people would know how successfully it rivals it real rivals. But that would miss the point. One has t

admire the confidence to serve tuna with yuzu and fresh wasabi cool as a breezeway in Aruba, the brashness of sautéing skate in lime-pickled Swiss chard, and the chic to place a peck of pickled peppers round a rich and rousing pheasant without bellowing out "Ba da boom!!" nightly on the TV Food Network. • 111 E. 22nd St. (212-995-8500). (E)

14th–42nd Streets, West Side

Applebee's Neighborhood Grill & Bar
This national chain invades Manhattan's freshly scrubbed and reinvented 42nd Street with an eager-to-please, affordable menu heavy on burgers, steak, and fajitas. • 234 W. 42nd St. (212-391-7414). (I–M)

Chelsea Bistro & Bar
This friendly bistro became a neighborhood hangout virtually the day it opened. Try the delicious hanger steak and lamb shank, and experiment among the 200-odd wines on the well-chosen list. • 358 W. 23rd St. (212-727-2026). (M) AE, MC, V.

Diabla
Appetizers to be eaten tapas-style and entrées like herb-crusted scallops with grilled-vegetable tamales and sage-and-lime roast pork with chiles rellenos draw a neighborhood crowd to this Chelsea Mexican restaurant. • 202 Ninth Ave., nr. 22nd St. (646-638-1111). (M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

★ Mesa Grill
It's a clumsy room. But just keep your head down and don't stop eating—Bobby Flay's mastery of the spicier things in life keeps getting more polished and exciting. Ribs, tomato-tortilla soup, shrimp-and-corn tamale, blue-corn-crusted snapper, and pan-roasted rabbit—eat here, and you'll ramble on too—are just sensational. Flay's gonna rope you in, and leave you hog-tied and smiling. • 102 Fifth Ave. (212-807-7400). (E)

Ohm
An all-in-one entertainment center offering dinner, dancing, and the ever-popular lounging on velvet furniture. Plus an eclectic menu including sesame chicken tenders, Black Angus steak, and grilled salmon with lemon-caper beurre blanc. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with bank accounts and hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. It's hard to find a clunker on the Med-American menu. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant offers antipasti, salads, pizzas, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Askew
Free French fries. For some, that's reason enough to visit this restaurant where virtually everything else conforms to the theme of marinated meat on a stick. There's skewered chicken and mango, beef au poivre, and panko-crusted salmon, plus stickless soups, salads, and vegetable sides. • 1004 Second Ave., at 53rd St. (212-421-8742). (I–M)

Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced here by the pound and described on the menu the way some restaurants' wine lists like to talk about their wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Coldwaters
Lots of fresh, simply prepared seafood—steamers, soft-shell crabs, lobsters, and grilled shrimp and scallops—in a casual atmosphere. Every dinner comes with garlic bread and all the salad you can eat, nearly anytime you want to. Brunch is served daily, and the kitchen stays open until 3 A.M. • 988 Second Ave., at 52nd St. (212-888-2122). (M)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet, the Scotto clan strolls around the bustling dining room, cajoling, nudging, hugging, ordering on top of your ordering, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as carefully considered. • 46 E. 50th St. (212-688-2760). (M)

Jimmy Sung's
This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I–M)

★ Kuruma Zushi
Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

La Mangeoire
A bit of Provence in midtown. This rustic French country restaurant featuring hearty fare like Mediterranean fish soup with rouille and rabbit fricassé in a mustard tarragon sauce is a boon for a neighborhood otherwise lacking in savoir fare. • 1008 Second Ave., nr. 53rd St. (212-759-7086). (M)

L'Actuel
Mosaic tiles, sand-blasted mirrors, beechwood accents, and mohair and suede upholstery lift this French restaurant located at the Kimberly out of hotel-restaurant anonymity. Equally enticing are Michelin-starred chef Jean-Yves Schillinger's grazing menu: foie gras with black cherries, marinated shrimp skewers, excellent tartes flambées, plus a full raw bar. • 145 E. 50th St. (212-583-0001). (M–E)

★ Lespinasse
Old-fashioned, luxurious hotel dining is not everyone's idea of fun these days—even with the possibility of a noontime flirtation and posh hotel rooms so handy. But chef Christian Delouvrier's cooking is anything but a bore. His butternut squash soup is revved up with chunks of duck breast and crusty foie gras, lamb rack and loin is touched with Chartreuse and coffee, and baby pig with cassoulet is carefully sauced to keep it from getting too rustically porky. With inventive cooking like this, even the recently redone room—so French and namby-pamby when it ought to be robber-baron American—seems pleasantly mellowed. • 2 E. 55th St., in the St. Regis Hotel (212-339-6719). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
An upscale Italian restaurant specializing in food from the southern regions, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Peacock Alley
In this cushioned cocoon of a dining room off the lobby of the Waldorf Astoria, chef Laurent Gras—a disciple of Alain Ducasse—offers diners a chance to mix and match bite-size "courses" chosen from categories like Ocean and River, Field and Forest, and Farm. Or put yourself entirely in his hands with the seven-course "tête à tête" menu, each streamlined dish composed of just two ingredients achieving, in Gras's words, a "single clean note." • 301 Park Ave., in the Waldorf-Astoria (212-872-4895). (E)

Pig 'n' Whistle on Third
There's plenty of convivial Irish-pub-style cheer in this East Side spinoff of a popular midtown haunt. The basic American menu offers staples like shepherd's pie, barbecued ribs, and onion loaf. Live music Saturday night, and "Irish breakfast" brunch on weekends. • 922 Third Ave., nr. 55th St. (212-688-4646). (I–M)

★ Sushisay
An emergency room is more inviting; everyone's greeted with the same clinical courtesy. Sushi presentation is handsome and precise, but hardly breathtaking. The taste, however, is something else. Sushisay has the cleanest, most seductive sliced raw fish in town. Go with someone who will help you ignore the setting. Or just close your eyes. Don't worry. Your other senses will be doing overtime. • 38 E. 51st St. (212-755-1780). (M–E)

★ The Four Seasons
They're still the most perfect dining rooms in town. Happily, the owners sensed how marvelous it would be if the food matched the peerless design. They've radically altered an expensive menu to be more inventive, more seasoned, more current, and worth the bucks. The power lunchers may ignore what's on their plates, but the rest of us won't. • 99 E. 52nd St. (212-754-9494). (E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant overlooking a particularly swank stretch of Fifth Avenue. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a trio of soups), foie gras (with red-onion compote), and poached Dover sole. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs on his menu. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the cozier, less expensive café. • 13 W. 54th St. (212-307-7311). (M–E)

B. Smith's
Barbara Smith, who launched her culinary empire around the corner, is now ensconced on Restaurant Row, where she feeds a theatergoing clientele her own version of global cuisine, from Thai-spiced wings and Saigon shrimp rolls to the evocatively named "so

slow roast dry rub buttah ribs." Live jazz Friday and Saturday night. • 320 W. 46th St. (212-315-1100). (M)

☆ Beacon

The gimmick here is cooking everything over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the lickety-split tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Da Rosina

A convenient pretheater location, specializing in homemade pasta and other Italian fare, like baked polenta marinara and veal scallopine. Try the $20.99 prix fixe dinner. • 342 W. 46th St. (212-977-7373). (M)

Halcyon

An elegant setting and carefully presented food. A creative American menu with global accents includes lemon-lime salmon steak, rack of lamb with pumpkin spaetzle, and lobster three ways. A $45 pretheater dinner prix fixe is a good deal. • 151 W. 54th St., in the Rihga Royal Hotel. (212-468-8722). (E)

★ Island Burgers and Shakes

This Hell's Kitchen storefront with a Southern California-vibe specializes in burgers and chicken sandwiches, or churascos, in countless combinations and served on great bread and with superior condiments. A blackened churasco is almost painfully spicy and needs only minor embellishment (some blue cheese, or avocado and Monterey jack) to gain admission into our sandwich hall of fame. Great malteds douse the flames. • 766 Ninth Ave., nr. 51st St. (212-307-7394). (I) ($).

Johnnie's

This old-world Italian restaurant has been a midtown fixture for over three and a half decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

★ JUdson Grill

It's a room so vast and vaulted you expect them to be announcing Trailways departures. But chef Bill Telepan's cooking, propelled by a rousing level of confidence in bold flavors and pairings, matches the bravura of the room. With blithe deftness, he makes the familiar seem fresh. Crab cakes get dashed with lemon verbena, chickpea soup tickles insidiously, and loin of pork with apple compote will leave you happy. • 152 W. 52nd St. (212-582-5252). (E)

La Veranda

Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. No matter what you say, you sound like a fool. Submit to the sorcery of chef Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything that surrounds you perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Local

If your idea of Theater District dining is a lackluster prix fixe, this stylish newcomer and its focused, flavorful cooking will open your eyes—and with entrées venturing into the mid-thirty-dollar range—your wallet. Previously seen stirring the pots for Ron Perelman, chef Franklin Becker has the knack. We're particularly fond of his Vidalia onion and black olive tart, and knockout sea scallops riding a crab cake. • 224 W. 47th St. (212-921-2005). (M-E)

Palio

Stylish midtown duplex restaurant, with a famous ground-floor muraled bar depicting the Palio race and elegant preparations of Italian dishes like sliced hen pheasant on salad with white truffles, and monkfish ravioli with asparagus and fresh tomato. Jacket required. • 151 W. 51st St. (212-245-4850). (E)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). (M)

★ Redeye Grill

This place jumps late at night with live jazz, a cacophony of paintings by artists those latter-day Duveens Saatchi and Giuliani have yet to discover, and a fine smoked-fish platter, plus the town's quintessential cobb salad. • 888 Seventh Ave., at 56th St. (212-541-9000). (M-E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I-M)

Trattoria Dopo Teatro

Open ravioli of lobster and lamb are featured on this Northern Italian menu alongside dishes like sautéed venison chops and risotto with baby shrimps. The dining room is decorated with Italian cinema stills and single-minded connoisseurs can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

'21' Club

You no longer need to wear a necktie at lunch, and chef Erik Blauberg has, gasp, slightly modernized the country-club-classic menu—try the foie gras with black mission figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, if that gives you a thrill, and, in spite of the lunchtime dress code, the crowd here doesn't have a thing against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Wu Kong

Shanghai soup dumplings continue to emigrate out of Chinatown—and Flushing—and into neighborhoods formerly deprived of the intense pork-and-crab-infused mouthfuls. In addition, there's Grand Marnier jumbo shrimp, smoked vegetable duck, plus a full sushi menu. • 30 W. 46th St. (212-997-4757). (I-M)

57th–60th Streets

★ Atlas

Each dish has a litany of preparations, and every single impressive yet complicated one of them gets explained to the diner. Chef Paul Liebrandt's food—marinated eels with watermelon, tagliatelle with cepes, and tuna with mini green-apple strudels—exhibits remarkable invention, though some dishes could use more restraint. All the house is missing is the confidence to let its guests sit back and observe Atlas's enjoyable qualities for themselves. • 40 Central Park So. (212-759-9191). (M-E)

Dawat

You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

★ Felidia

In between writing cookbooks and taping segments of "Lidia's Italian Table" for PBS, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit for a new breath of energy at the range. Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 comparative tasting. • 243 E. 58th St. (212-758-1479). (E)

★ March

If you're not in the mood, March can seem awfully precious. Your meal a succession of intricately thought-out small courses (either four or seven): shards of grilled duck in a tart shower of lime and mango, for instance. Service that almost gets a tissue to you before you've sneezed. But should there come a time when you want to be surrounded by people who have every right to their effusive confidence, Wayne Nish and Joseph Scalice offer one of New York's mos deliciously covert seductions. • 405 E. 58th St. (212-754 6272). (E)

Nirvana

The only Indian restaurant with a superb fifteenth-floor-view of Central Park and a varied menu o Bangladeshi and Pakistani specialties. Sample from a selection of curries, kormas, kababs, and vegetarian dishes. • 30 Central Park So. (212-486-5700). (M)

★ The Russian Tea Room

If he hasn't been lionized as a landmark himself, Warner LeRoy certainly deserves a Landmarks Preservation Commission crown for polishing up the fancifu red and green frippery of the Russian Tea Room with so little trauma. Whether you love or hate the trou swimming inside the acrylic bear, you can't fault dishes like borscht and Georgian-spiced seared halibut. • 150 W. 57th St. (212-974-2111). (E)

★ San Domenico

You won't find a more elegant big-deal Italian restaurant in New York. We treasure it for the luxurious space at and between tables, the cool coach-leather chairs, the clockwork service, and the refinement of the risottos, pastas, fish, and game. Owner Tony May has an uncompromising passion for the highest quality Italian ingredients and devotedness to classical technique that rivals any Michelin-starred chef, and it shows. • 240 Central Park So. (212-265-5959). (E)

Above 60th Street, East Side

★ Cafe Boulud

Most chefs have one menu to worry about. At Daniel Boulud's beige-on-beige bistro, Andrew Carmellini has four. For "Le Voyage," he globe-trots wherever his taste buds take him, from Vietnam to New Orleans Mixing and matching is encouraged, so there's no reason why you can't begin with fresh- and smoked-salmon latkes from "La Saison," segue into potato-crusted sea bass from "La Tradition," and conclude with a warm fig tart from the menu called "Le Potager," nirvana for the vegetarian gourmet. • 20 East 76th Street (212-772-2600). (E)

Cafe Crocodile

A French Mediterranean bistro with dishes ranging from Provençal to Moroccan in an intimate, romantic townhouse crowded with flowers and oil paintings Attracts serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists • 354 E. 74th St. (212-249-6619). (M)

★ Cello

Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crême bruleé that must have the Häagen-Dazs people turning like dervishes. Cello also has the mos beautiful new private dining room in town. • 53 E 77th St. (212-517-1200). (E)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like finding what envelopes sweetbreads to leave you without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. And his chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

★ Eli's Restaurant

It's downright soothing to wander into Eli's Restaurant, spruced up and downlit for dinner, and relax over Scott Bieber's straightaway cooking. His Nantucket bay scallops in butter come from an era before we ever dreamed of eating seaweed. We're not sure why several slices of Molino tomatoes, even glistening with

Opening

Pretheater Dinner

If you arrive at the new East Village supper club Siren during the dinner hour, not only do you avoid the bouncer and the velvet rope that materialize after 10 P.M.; you eat surprisingly well, considering that this is a place where the entertainment can consist of performance artists ingesting balloons and inflating them through their nostrils. But before the stage is overtaken by cross-gender lip-synchers and a Jayne Mansfield look-alike who employs her ample cleavage to operate a martini shaker, all the drama is provided by chef Patrick Fromm, who assembles trilogies, tiered appetizer trays of sates, summer rolls, and spicy "lollipop" wings, and more substantial fare like homemade tagliolini with wild mushrooms and barbecued filet mignon. (12 St. Marks Place; 212-995-9100.)

audemio olive oil and fleur de sel, should cost $8 but ey, this is Eli Zabar, the man who taught us no price s too much for the perfect raspberry. • 1411 Third Ave., t 80th St. (212-717-8100). (E)

★ Fireman's of Brooklyn

helly Fireman, the man behind midtown's nostalgic rooklyn Diner, expands on his outer-borough fanta-y with this seafood house, which features a shrimp, yster, and chowder bar; market-fresh fish; and some-hing called the "lobster shanty" (an outsize beauty uried under a hill of fried onion ribbons). Landlub-ers go for "Bubba Fireman's chicken." • 1081 Third ve., nr. 64th St. (212-838-7570). (M)

Isle of Capri

Three steps away from the hustle and bustle of loomingdale's, here's a cozy Italian spot that's been round for 45 years, serving specialties like pappardelle on porcini and trippa alla Calabrese. • 1028 Third Ave., t 61st St. (212-223-9430). (M)

Mark's

ecked out like a private London club, with plump, asseled pillows to nestle against. Fine French-Ameri-an cooking (torchon of foie gras with cranberry-umquat compote, pan-roasted lobster with Arma-gnac jus), award-winning wine list, and a Willy Won-a–worthy chocolate tea. • 25 E. 77th St., in the Mark otel (212-879-1864). (E)

★ Payard Patisserie & Bistro

You'll never shiver and blush the way Francois Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your aste buds to a place they've never been and will forever yearn to return. If all this sweetness weren't enough, Payard's chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave. (212-717-5252). (M-E)

Sel & Poivre

Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this quaint, countrified space. The country-French cuisine includes steak au poivre, bouillabaisse, and roasted chicken, and the prix fixe menus are a bargain. • 853 Lexington Ave., nr. 64th St. (212-517-5780). (M)

Tanuki

People in the restaurant business and Upper East Side sushi savants have already discovered this source for top-quality sushi and sashimi. Chef Tatsuya Nagata, formerly of Bond Street, demonstrates a deft hand with dishes like soy-marinated Chilean sea bass and specials like squid with uni paste, and oxtail stew. • 1466 First Ave., nr. 76th St. (212-452-1066). (M)

Trata

With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side sideline of the Patsy's pizza chain offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Above 60th Street, West Side

★ Avenue Bistro

Linger over a scrambled-eggs-and-apple-pancake breakfast until three in the afternoon, or come for dinner, when the pastry counter becomes a wine bar, votive candles flicker on tiny tabletops, and the menu shifts to sophisticated French-American fare like sweetbreads, foie gras terrine, and crisp roast duckling. Chef-owner Scott Campbell is justly proud of his creamy Valrhona hot chocolate, which he freezes into ice cream in the summer, and he's shrewdly responded to the neighborhood's demographics by concocting his own line of baby food, made from all-natural ingredients. • 520 Columbus Ave., at 85th St. (212-579-3194). (M)

☆ Barney Greengrass

A Formica-clad shrine to smoked fish and everything else that defines the dying art of Jewish appetizing. No one's stopping you from ordering cheese blintzes, chopped liver, even caviar. But that's not why you're here. You're here to savor Barney's raison d'être: the holy trinity of sturgeon, smoked salmon, or Nova scrambled with eggs and onion, with an H&H bagel and cream cheese on the side. • 541 Amsterdam Ave., nr. 86th St. (212-724-4707). (M) ($).

★ Jean Georges

Nothing and no one at Jean Georges steals center stage from the wondrous creations of its extraordinary chef, Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

★ Ruby Foo's

In what might be Auntie Mame's duplex during her high mah-jongg period, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the Mamescent staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Brooklyn

★ Diner

Even before you've finished your first cocktail, you notice the floor is tilting. But the disequilibrium contributes to the charm of this snug, just-rehabbed-enough 1927 dining car. A beyond reductive menu offering "soup," "burger," "spinach," and at brunch, "hot cereal" misleads at first. Don't believe the lack of hype. Chef Caroline Fidanza shows her dexterous hand with specials like succulent pork loin with caramelized cipollini and tender lamb ragout with white-bean gratin. • 85 Broadway (718-486-3077). (M)

★ Peter Luger

Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own Peter Luger credit card, or bring cash. • 178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).

Queens

Water's Edge

Every table has a view of Manhattan. A quiet and elegant space to partake of fancy American fare like roasted-chestnut soup and red snapper poached in orange-saffron infusion with baby fennel and chervil. Jacket required. • 44th Dr. at the East River (718-482-0033). (E)

Westchester

Equus

No ordinary hotel restaurant, this one is housed within a hundred-year-old castle called, appropriately enough, the Castle at Tarrytown, a Relais & Châteaux property with Hudson River views. Dinner is a $58 prix fixe, and offers such contemporary French fare as terrine of foie gras with Calvados, pan-roasted wild striped bass with corn ravioli, and medallions of venison with red cabbage and root-vegetable cakes. Jacket required. • 400 Benedict Ave. (914-631-1980). (E)

hotograph by Kenneth Chen.

Nightlife

Edited by Ethan Brown

Performance

Native Son

It's an almost fairy-tale story: An auto mechanic's son born in Cuba named **Arturo Sandoval** (pictured) grows up into a virtuoso trumpeter, defects to the U.S. in 1990, and becomes one of jazz's most searing players in the process. Better still, he composes an album about his emancipation (1991's *Flight to Freedom*) and is even the subject of an HBO biopic, *For Love or Country—The Arturo Sandoval Story.* But the dramatic arcs of his life story aside, Sandoval truly does wield his trumpet powerfully; he's a remarkable soloist capable of blasting fury in the bop tradition as well as an interpreter of everything from classical to rock. His most recent album—fittingly titled *Americana*—leans a bit too heavily on well-worn pop standards like Stevie Wonder's "Isn't She Lovely" and Billy Joel's "Just the Way You Are," but Sandoval will no doubt showcase his incredible range when he plays the Blue Note January 2 through January 7. (See "Jazz.") E.B.

Small Stages

B.B. King Blues Club & Grill
1/2: Shemekia Copeland. 1/9: Jose Feliciano. • 243 W. 42nd St. (212-997-4144).

Bottom Line
1/5: The Vivino Brothers Blues Band. 1/6: The Bob's First "Mostly" A Cappella Show. 1/9: Jorma Kaukonen and Jack Casady. • 15 W. 4th St. (212-228-6300).

Fez
Thursdays: Mingus Big Band. • Time Cafe, 380 Lafayette St. (212-533-2680).

Hard Rock Cafe
In the surest sign yet that man cannot live by theme restaurant alone, the Hard Rock has added real live rock shows to go with all that memorabilia. 1/4: Movielife; Motor Betty. 1/5: Janice Grace; Sunschool. • 221 W. 57th St. (212-489-6565). All ages; no cover; all shows starts at 9 P.M.

Joe's Pub
An intimate space that boasts the most eclectic booking in town. Expect everything from torch singers to underground hip-hoppers to New Age composers. Mondays: "Stylus," underground hip-hop with D.J.'s like Bobbito and Lord Sear. Tuesdays: "Original Roses" with D.J. Beverly Bond. Wednesdays: Reggae music with "Fever." Thursdays: Editors, scene-makers, and boldface names take their turns spinning their favorite records with the "Personality D.J. Series." Sundays: The deep-house-oriented "Love Bazaar" with D.J. MKL. 1/3 and 1/5: Diamanda Galas. 1/6: Urban Griots. 1/7: Tracie Morris. 1/8: 21G; Bobbito. 1/9: John Fleck; Murray Hill; Penelope Tuesdae. • 425 Lafayette St. (212-239-6200).

Knitting Factory
1/2: Ku'umba Frank Lacy Project; Matt Lavelle. 1/3: The Beat De Generation Trio featuring Kenny Werner, Ari Hoenig, Johannes Weidenmuller; Sarah Dougher. 1/4: M'Lumbo; Lonnie Plaxico Group. 1/5: New York Ska Jazz Ensemble; Lonnie Plaxico Group. 1/6: Sun Ra Arkestra under the direction of Marshall Allen; Lonnie Plaxico Group. 1/7: "Exploding Music" with Kathy Supove, Eleanor Sandresky, Lisa Bielawa, Lukas Ligeti, Martha Mooke, Patrick Grant Group. 1/8: Ku'umba Frank Lacy Project; Liberty Ellman. 1/9: Ku'umba Frank Lacy Project; Kalevi 6. • 74 Leonard St. (212-219-3055). $.

Makor
1/8: Lila Downs; Martin Hayes and Dennis Cahill. 1/9: Paris Combo; Paradox Trio. • 35 W. 67th St. (212-601-1000).

Manitoba's
Mondays: Beat Rodeo. Fridays: Adam Roth. 1/2: Sheriff Bob and the Good Timers. 1/3: Jack O' Hara and his Undertones. 1/4: Bad Wizard. 1/6: The Nines. 1/7: The Borachas. 1/9: Betty Ford. • 99 Ave. B (212-982-2511).

Mercury Lounge
1/2: Meltdown. 1/3: The Humans; Tom Kitt Band. 1/4: El Conquistadors; Indigo. 1/5: Mellish; Mr. Henry. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
1/4: "Basement Bhangra." • 204 Varick St. (212-243-4940).

The Supper Club
A large, grand ballroom with a starry ceiling and challenging acoustics. Every Friday and Saturday evening at 8: "Tropicana Fever." • 240 W. 47th St. (212-921-1940).

The Village Underground
Former Tramps booker Steve Weitzmann brings his eclectic sensibility to a new smoke-free club in the West Village. • 130 W. 3rd St. (212-777-7745).

Wetlands
Mondays: D.J. Logic. Tuesdays: Illuminati. Thursdays: Groove Collective. 1/4: Rana. 1/5: Iman Coppola. 1/6: Braggin' Rites. • 161 Hudson St. (212-386-3600). $.

Clubs

Centro-Fly
Once dominated by the bottle-service set, Centro-Fly has now achieved a near-perfect mix of Wall Streeters with loosened ties, D.J.-bag-carrying dance-music fanatics, and track-suited deep-house heads. Tuesdays: Promoter Noah Tepperberg's fabulous "Tuesday-BabyTuesday" goes head-to-head with SPA's model-centric Tuesday party. Thursdays: "Subliminal Sessions" with D.J. Erick Morillo and big-name special guests. The second Friday of every month: House party "N'Ice." Third Friday of every month: House party "Con-fu-sion" with talented out-of-town D.J.'s like Chicago's Pierre. Saturdays: Energetic house and big beat with "Plant." The last Saturday of every month, "Plant" presents D.J. Roger Sanchez. • 45 W. 21st St (212-803-7859).

Cheetah
A jungle-themed club with a spacious dance floor and a small yet powerful sound system. Thursdays: "Clique," where the socialite set grooves to hip-hop beats. Fridays: "GBH" ("Great British House"), a party that, thanks to great guests like Tony Humprhies, Ashley Beedle, and the D.J.'s of "Miss Moneypenny's," has quietly become one of the best nights out in the city Saturdays: Thumping tribal house and live percussionists at "Cherchez La Femme." Sundays: Nicky Siano of "Twelve West" joins "Boys Nite" D.J. Merritt for "Mardi Gras." The emphasis is on deep house and garage classics. • 12 W. 21st St. (212-206-7770).

Fun
This sprawling, bi-level, warehouselike space doesn't book big-name D.J. talent, but it's got one of the coolest interiors in clubland, with huge projections of Japanese *anime*, a vertiginous yet comfy balcony area, and a seemingly gravity-defying D.J. booth. Best of all, Fun recently snagged the cyberfetish party "Click+Drag" from the defunct Mother. • 130 Madison St., under the Manhattan Bridge (212-964-0303). $5.

"Journey"
House music gets a great new home Fridays in Brooklyn: Caviar Studios, a loftlike space with a

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph courtesy of GRP Records.

cute, intimate dance floor and a cozy lounge. Before midnight, the party has an after-work pickup vibe, but late in the evening, the space fills with dreadlocked dancers and head-wrap-wearing divas dancing to the sweet grooves of D.J.'s like Kim Lightfoot and Kalim Shabazz. • Caviar Studios, 46 Washington Ave., bet. Park and Flushing Aves., Brooklyn (718-222-9456).

Limelight

The Limelight is officially back from the dead thanks to its powerhouse weekend nights, which see the likes of Detroit techno icon Jeff Mills, D.J.'s from the techno club "Tresor," and the trance heavies of the "Gatecrasher" crew grace the turntables. The mazelike club's renaissance comes just in time, as other mega-clubs like Twilo have become uncomfortably packed, verging on the claustrophobic. • 660 Sixth Ave., at 20th St. (212-807-7780).

Ohm

When it's not hosting big music-industry shindigs, Ohm is packed wall-to-wall with hip-hop and house-music heads on its popular Friday and Saturday nights, "Ego" and "Sky," respectively. • 16 W. 22nd St. (212-229-2000).

The Roxy

The cavernous Chelsea institution's deeply entertaining and mysteriously underattended Tuesday- and Wednesday-night roller-skating jam keeps boogie queens' wheels spinning till the wee hours. Fridays, the Roxy enlists D.J. Jason Ojeda for the relaunch of its night for the weekender straight crowd. Saturdays: Superstar D.J. Victor Calderone spins house for the Chelsea boys while hard-bodied go-go boys dance on the bar. • 515 W. 18th St. (212-627-0404). $.

Shine

This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Mondays: "Giant Step Mondays" with the gloriously great D.J. Ron Trent. Tuesdays: "Prohibited Beatz," electronica in all its many and varied subgenres with D.J.'s Swingsett and Yoshi. Thursdays: Reggae and soul with "Mash Potatoes." Fridays: Hip-hop with D.J.'s Stretch Armstrong and Mateo. Saturdays: D.J. Greg Poole's dance-centric "Tremendous." • 285 W. Broadway (212-941-0900).

SPA

The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. SPA promoter Steven Lewis maintains the kind of balance between office zhlubs, club kids, and A-listers he pulled off so nicely in the early days of the defunct Life. Wednesdays: "Big Bad Dodgy Disco," with new wave and rock spun by D.J. Paul Sevigny. Thursdays: Superpromoter Erich Conrad's "Glam," with D.J. Jackie Christie. Fridays: Marc Ronson and Grandmaster Flash spin hip-hop and R&B for the A-listers at "Hollywood 2000." • 76 E. 13th St. (212-388-1060).

Twilo

Twilo is the superclub of the moment, thanks to a revolving lineup of dance music's biggest marquee attractions. Wednesdays: The upstairs lounge hosts hard house and techno with "2K Wednesdays," a low-key alternative to the frenzied Friday nights. Fridays: World-class D.J.'s like Carl Cox, Sasha and Digweed, and Cassius play for a mixed crowd of drag divas and on-the-prowl straights. Saturdays: Aging club king D.J. Junior Vasquez spins for his bare-chested Chelsea-boy following. • 530 W. 27th St. (212-268-1600).

Vinyl

The recent quality-of-life crackdowns have taken a toll on the club's once extraordinarily open vibe, but the parties—"Shelter" and "Body & Soul" in particular—continue to be strong. Wednesdays: "Little" Louie Vega spins at the relaxed, dance-friendly house party "Dance Ritual." Fridays: Hard, trippy house from D.J. Danny Tenaglia. Saturdays: Timmy Regisford's fantastic house-music party "Shelter," which at about seven in the morning becomes the city's most adventurous party as Regisford bangs out everything from the Afro-beat of Fela Kuti to the ambient, pillow-soft house of Mr. Fingers. Sundays: François K, Joe Claussell, and Danny Krivit spin at the now-legendary afternoon party "Body & Soul." Arrive early (before seven) or you'll face a devastatingly long line at the door. • 6 Hubert St. (212-343-1379).

Jazz

Birdland

Proof that jazz is alive and well in midtown, this classy boîte serves up some fine southern cuisine along with its first-rate lineup. Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band. Mondays: The Toshiko Akiyoshi Jazz Orchestra. Tuesdays: From 5:30 till 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band. 1/3: Will Calhoun. 1/4: Claudia Acuna. 1/5–1/6: David Holland Big Band and Quintet. 1/8: Danilo Perez Trio plus Jimmy Bosch and "Salsa-Dura." • 315 W. 44th St. (212-581-3080).

Blue Note

With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 1/2–1/7: Arturo Sandoval Sextet. • 131 W. 3rd St. (212-475-8592).

Cajun

A brassy and brightly lit bit of New Orleans in Chelsea, dedicated to Preservation Hall–style Dixieland. Regulars include Joe Muranyi, clarinetist for the last six years of Louis Armstrong's All Stars; Eddy Davis, a jazz banjoist; and Chuck Folds, a stride pianist and sometime accompanist to trumpet legend Doc Cheatham. • 129 Eighth Ave., at 16th St. (212-691-6174).

City Hall

Fridays in the Granite Room: The Charles Mingus Orchestra. $15 cover, $10 for students. • 131 Duane St. (212-227-7777).

Deanna's

This Lower East Side jazz haunt run by singer Deanna Kirk should give Tonic a run for its money. Open Tuesday through Sunday. Kirk performs on most nights. • 107 Rivington St. (212-420-2258).

Detour

With no cover and top-notch young players, this Village joint packs 'em in every night of the week. Sundays: Mike Magilligan. • 349 E. 13th St. (212-533-6212).

Iridium

In the surreal basement across from Lincoln Center, you'll find formidable jazz comers and the occasional legend. Thoughtful table placement minimizes a couple of structural columns' potentially disastrous effects on sight lines. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 1/2–1/7: Javon Jackson Quartet. • 44 W. 63rd St., across from Lincoln Center (212-582-2121).

"Jazz at Noon"

Lunchtime jam sessions every Friday at the San Martin Restaurant with some of jazz's hottest players. 1/5: Bob Kindred. • 143 E. 49th St. (212-832-0888 or www.jazzatnoon.com).

The Jazz Standard

A sprawling room with terrific sound and the best club menu in the city, the Jazz Standard offers a fresh mix of estimable hard-boppers, jazz greats, and artists on the rise. Mon., Tues., and Fri. at 5:30 and Sat. at 7, guitarist David O'Rourke swings in the upstairs 27 Standard bar. Sets Wed.–Thurs. at 8 and 10; Fri. and Sat. at 8, 10:30, and midnight; and Sun. at 7 and 9. $15–$25 cover; $10 minimum. 1/2–1/7: The Tommy Flanagan Trio. 1/8: The Ben Monder Quartet. 1/9–1/10: Uri Caine. • 116 E. 27th St. (212-576-2232).

Red Blazer

Mondays and Tuesdays: Sam Ulano's Jazz band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Showman's Café

Reopened right on 125th Street (though not, unfortunately, in its original location adjacent to the Apollo), the legendary jazz watering hole offers slow-cooked soul-jazz

Club Date

Goth's Grande Dame

In the hothouse performance-art atmosphere of the late eighties and early nineties, singer **Diamanda Galas** (pictured) made her mark on the culture wars with renegade protest albums like *Plague Mass.* Though Galas has maintained a lower profile in the more placid new millennium, her singing voice, which can go ear-splittingly high, remains as strong as ever. She'll bring those powerful vocal cords—as well as, one expects, commentary on our new Republican president—to Joe's Pub from January 3 through January 5.

Photograph by George DeSota/London Features.

and funkified hard bop every night. No cover; two-drink minimum. • 375 E. 125th St. (212-864-8941). $.

Small's

Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Sweet Basil

An intimate downtown restaurant with good food and high-profile jazz acts. Every Saturday, jazz brunch with Ilhan Ersahin. Sundays, Chuck Folds hosts "the original jazz brunch." Every Monday, it's the Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. 1/2–1/7: Steve Turre Quintet. • 88 Seventh Ave. So. (212-242-1785).

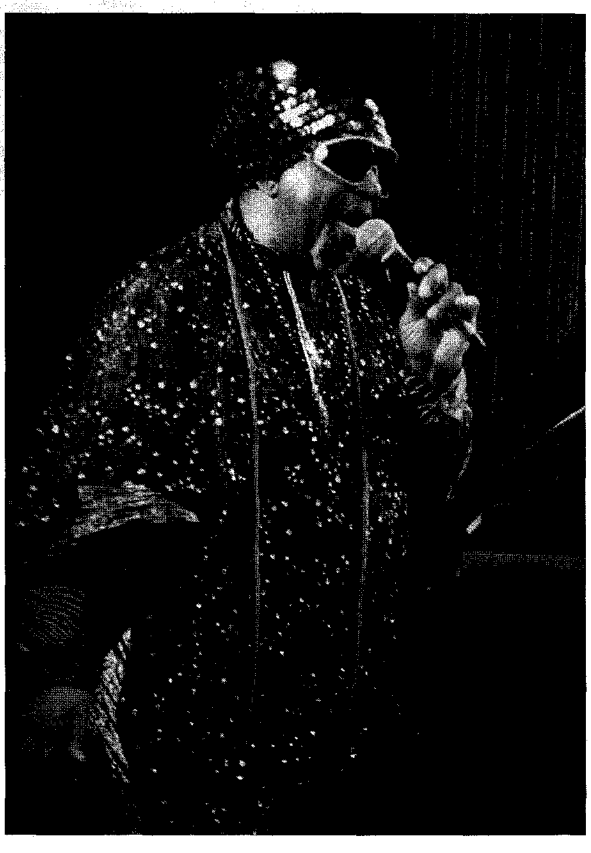
Tonic

Yet another impeccably hip Lower East Side avant-jazzerie, Tonic has its sights set on the Knitting Factory crowd. Sunday: Klezmer Sundays. 1/3: Ellen Christi with William Parker and Diedre Murray. 1/4: Joey Baron's Killer Joey; Moisturizer. 1/5: Angelica Sanchez Quartet; Matt Shipp Trio with William Parker; Gold Sparkle Band meets les Falaises. 1/6: Louie Belogenis, Rashied Ali & Wilber Morris; David Tronzo Trio. 1/9: Arto Lindsay and Ben Rubin present "Six Evenings of Experimental Sound." • 107 Norfolk St. (212-358-7503). $.

Performance

Following the Sun

During his six-decade career, Sun Ra (pictured) pioneered a kind of psychedelic big-band jazz, but his improvisatory sensibility and futuristic outlook seem to be the most vital parts of his legacy, the things that make him important to everyone from Sonic Youth to OutKast. Though he died in 1993, his **Sun Ra Arkestra** continues to interpret his compositional output, which veers from the Afro-futurism of 1960's *The Nubians of Plutonia* to the avant-jazz of 1972's *Space Is the Place*. On January 6, the band will take the stage at the Knitting Factory, the perfect venue to experience Ra's experimentalism. (See "Small Stages.")



Photograph courtesy of the Knitting Factory.

Village Vanguard

Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 1/2–1/7: Buster Williams Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Boston Comedy Club

Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8,10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines On Broadway

In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50; two-drink minimum. Mondays, "New Talent Night," hosted by Eddie Brill. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar

A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9. 1/1–1/7: Colin Quinn; Greg Giraldo; Jim David; T. Sean Shannon; Dave Attell; Godfrey. 1/8–1/14: Colin Quinn; Greg Giraldo; Mitch Fatel; Kevin Brennan; Dave Attell; Godfrey. • 117 MacDougal St. (212-254-3480).

Comic Strip

Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. • 1568 Second Ave., bet. 81st and 82nd Sts. (212-861-9386).

Dangerfield's

Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Shows Fri. at 9 and 11:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., continuous from 8:45. Cover is $15 Fri. and Sat. ($20 for 10:30 Sat. show), $12.50 on weeknights; no minimum. Through 1/7: Jerry Diner; Nancy Redman; Richie Byrne; Patty Rosborough; Al Ducharme; Jim Norton. • 1118 First Ave., bet. 61st and 62nd Sts. (212-593-1650).

Gotham

A trendy comedy spot in the Flatiron district. Every Tuesday and Sunday: New Talent Showcase. Wednesdays with Robert Klein. Shows Sun.–Thurs. at 8:30 with a $10 cover, Fri. and Sat. at 8:30 and 10:30 with a $15 cover; two-drink minimum. 1/3: Robert Klein. 1/5–1/6: David J. Nash; Kevin Flynn; Greer Barnes. • 34 W. 22nd St (212-367-9000).

"Spin Cycle Comedy"

Comedy from Danny Cohen and Jodie Wasserman while you separate your whites and colors. Really. • King Size Laundromat, 178 Seventh Ave., at 20th St. (212-501-6016). Free.

Stand-up New York

Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances Shows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 12:15 A.M. $12 cover. 1/5–1/6: Donell Rawlings; Keith Robinson; Stephen Kent. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel

The Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 1/6: Andrea Marcovicci. • 59 W. 44th St. (212-840-6800).

Arci's Place

A Murray Hill–area Italian restaurant with an intimate cabaret space. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle

Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre

Tues.–Sat., singer-pianist Kathleen Landis celebrates her fourteenth year at the Cafe Pierre with a special program called "Fascinating Rhythms: 50 Years of American Popular Song and Jazz." Sun.–Mon., Nancy Winston sings and plays piano. $19 minimum; jacket and tie required. • Fifth Ave. at 61st St. (212-940-8195).

The Carnegie Club at Carnegie Bar and Books

Fridays and Saturdays at 9:30 and 11: Sinatra impersonator Cary Hoffman, backed by Stan Rubin's eleven-piece big band. $20 cover; two-drink minimum. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama

What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays: "Seth's Broadway Chatterbox." Fridays: "The Next Big Broadway Musical." Saturdays at 8: "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live." • 343 W. 46th St. (212-757-0788). $.

Feinstein's at the Regency

Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tickets are $50 Tues.–Fri.; $75 for the early show on Friday and all shows on Saturday; $50 food-and-drink minimum. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café

The theater district's newest post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. • 365 W. 46th St. (212-586-0244).

Judy's

This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

InConcert

Edited by Tara Pepper

Dance

Ballet Tech

"I don't have a TV," says **Cathy Weis.** "I watch it when I go home to Kentucky. Then it's kind of weird and funny." Two years ago, the choreographer, whose previous work had often included prerecorded video, created a piece in which live dancers in New York interacted with a projected image of a dancer in Prague, sent over the Web in real time. The idea was better than the technology—as Web habitués might expect, the image kept freezing—but, she says, "I'm trying to make a form that is not packaged. You know that going in, and for a good performer it's exciting." A trip to Macedonia at the height of the refugee crisis in 1999 resulted in *Not So Fast Now,* which was created in workshops there with video artists and writers, exploring values and prejudices in our dysfunctional global family. ("I do a lot of dreaming," she says. "It may sound cerebral, but it's really about humor and mystery.") This time, Webcast Macedonian artists will interact with those onstage at the Kitchen. The performance, which starts this Friday, intends to "break habits of seeing," she says. Rather than allow the audience to relax in the familiar comfort of gazing at a screen, Weis has monitors bouncing from bungee cords and rolling around in truck tires. It forces the audience to "make choices about what they watch—shocks them into noticing what they're looking at." (See "Dance") T.P.

Photograph by Kathryn Kirk.

Classical Music

The Raphael Trio
Presents the complete Beethoven trios in three concerts beginning with the trios in E-flat major and B-lat major and the "Ghost" trio in D major. 1/3, 1/17, and 1/31 at 8. • The Kosciuszko Foundation, 15 E. 65th St. 212-734-2130); $25 single performance, $60 subscription.

The New York Philharmonic
Baritone Thomas Quasthoff is the soloist in the orchestra's first performance of Frank Martin's *Sechs Monologue aus Jedermann* and is joined by soprano Heidi Grant Murphy, the New York Choral Artists, and the American Boychoir for *Ein Deutsches Requiem* and other choral works by Brahms. 1/4–1/6 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19-$80.

The Wagner Society of New York
Works by Wagner, Strauss, Beethoven, Ravel, and others are performed by Amanda Mace (soprano) and pianist Thomas Bagwell. 1/4 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

Cristina Branco
Sings *fado,* songs of the Portuguese working class in the nineteenth century, accompanied by Portuguese *guitarro* and Spanish guitar. 1/5–1/6 at 8. • The Sylvia and Danny Kaye Playhouse, 68th St. bet. Park and Madison Aves. (212-772-4448); 25.

New York Virtuoso Singers
Harold Rosenbaum conducts choral works by twentieth-century composers, including Andriessen, Schnittke, and Stravinsky. 1/6 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $20.

The Philadelphia Orchestra
Pianist Pierre-Laurant Aimard joins the orchestra, which will be performing Debussy's *Images; Nights in the Gardens of Spain,* by Manuel Falla; and Ravel's *La Valse.* 1/9 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $21-$88.

Opera

The Metropolitan Opera
La Traviata closes 1/4; *Fidelio* will run until 1/11, *Il Trovatore* until 1/13, and *The Merry Widow* until 1/18. Call for program details and times, or visit www.metopera.org. • The Metropolitan Opera, Lincoln Center (212-362-6000); *The Merry Widow* New Year's Eve performance, $50-$250 concert only, $850-$1,250 including champagne supper dance with the cast. All other performances, $18-$180.

Amato Opera
Performances of *La Bohème* continue till 1/7. • Amato Opera, 319 Bowery (212-228-8200); $100 New Year's Eve. Other performances, $25; $20 students and seniors; children's performance, $15.

Dance

New York City Ballet
The winter season begins with Balanchine's *Scotch Symphony,* set to Mendelssohn's Third; his *Square Dance,* in which American folk tradition is joined with classical ballet and choreographed to Vivaldi; and Jerome Robbins's *The Four Seasons,* with music from Verdi. 1/2/01 at 8. Please call for times or log on to www.nycballet.com. • New York State Theater, Lincoln Center (212-307-4100); $26-$74.

Pascal Riout Dance Theater
Premiere three new works and revive *No Exit* and *Wien,* the first part of Riout's Ravel Project, which depicts the prewar working class in Europe, on the brink of destruction. New works include the third in this series, a two-part piece featuring *Alborada del Gracioso* and *Pavane for a Dead Princess.* 1/2–1/7, Tuesday through Thursday and Saturday at 8, Friday at 7:30, weekend matinee at 2. • The Duke on 42nd St., 229 W. 42nd St., second floor (212-239-6200); $22.

Diavolo Dance Theater
The devilishly physical troupe perform four new works, including *Tête en l'Air,* which explores the dislocation and rootlessness of contemporary existence. Set to John Adams's "The Chairman Dances" from *Nixon in China, Apex* dramatizes the plight of blue-collar workers and the confines of industrial life. *Trajectoire* takes place on a dipping and swaying galleon and is choreographed to excerpts from the soundtrack to *The Thin Red Line* and Philip Glass's *Mishina.* 1/3–1/6 at 8, 1/7 at 7:30. • The Joyce Theater, 175 Eighth Ave., at 19th St. (212-242-0800); $32.

"Show Me"
Cathy Weis premieres a new work in which dancers interact with video imagery and with Macedonian artists performing live over the Internet. The program also includes a "postmodern dunking booth," involving Weis and the audience, a solo performance by Jennifer Monson, and *Helen,* a dreamy duet for Weis and Scott Heron. 1/5–1/6, 1/9-13 at 8. • The Kitchen, 512 W. 19th St. (212-255-5793); $18.

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

cue

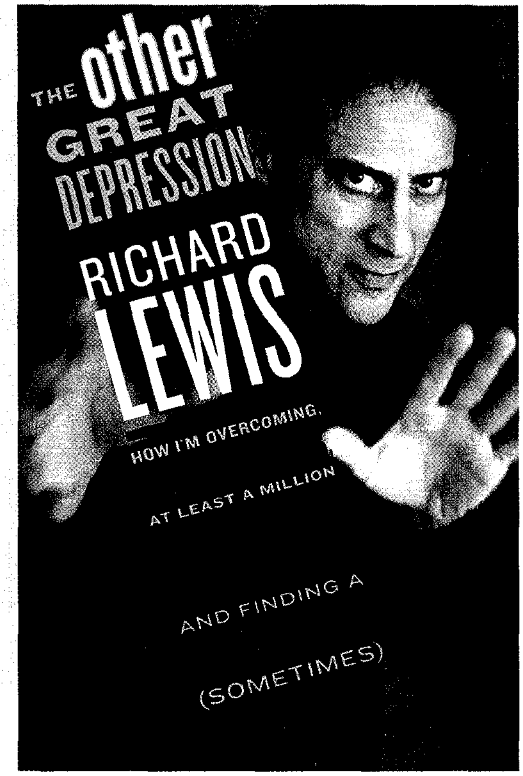
TheMix

Edited by Boris Kachk

In Print

Still in Pain

When **Richard Lewis** began writing *The* Other *Great Depression,* his memoir of neurosis and alcoholism, he'd been sober for four years and was entering his healthiest long-term relationship to date. He felt awful. "I had to go back and relive the dark days and the misery," he says. "I mean, for a couple of years, when I really started doing the big rewrite, I was a wreck." *Wreck in Progress* even became the name of his second comedy tour since quitting stand-up in 1992, when *Anything but Love,* his hit show with Jamie Lee Curtis, was canceled and his drinking became destructive. Retelling his collapse, Lewis reveals his addictions, yes, but also his guilt-ridden childhood, fear of intimacy, and enduring love of phone sex—*Behind the Music* meets *Portnoy's Complaint.* "Booze is just the tip of the iceberg," Lewis says. "The book isn't about drinking as much as just having a 'disease of the attitude,' as one of my shrinks told me." Lewis's standard of total honesty allowed him to unearth neuroses he'd never even touch onstage—or on the couch. "My own therapist read one of the drafts and said, 'Oh, my God, what did I miss?' I said, 'You really didn't miss anything. I just never told you.' " Lewis, 53, plans to write a play about—what else?—midlife crisis, but he's just about done with nonfiction. "I had always hoped that I'd be able to have a child through masturbation," he says, "and when I was holding the book, I thought, *Ah, I gave birth.* But I don't know if I can ever endure the pregnancy again. I'm thinking of actually throwing my computer off the highest mountain I can find." Lewis, born in Brooklyn but now living in the Hollywood Hills, returns to read from his book at Barnes & Noble on January 9 (see "The Written Word") and on January 13 takes his act to the Bottom Line. B.K.


THE other GREAT DEPRESSION
RICHARD LEWIS
HOW I'M OVERCOMING, AT LEAST A MILLION AND FINDING A (SOMETIMES)

Radio Highlights

"Prison Diaries"
The NPR program "All Things Considered" runs this new documentary every Tuesday in January. Five inmates, four correctional officers, and a judge were given tape recorders and kept journals on their experiences in the system for six months. The results were edited down to five half-hour episodes. This week: "Doing Time: John's Diary," 21-year-old convict John Mills's recordings. • 1/2, 4:30-5 P.M. WNYC, simulcast on 93.9 FM and 820 AM.

"An Evening With Jose Van Dam"
This season's debut episode of George Jellinek's weekly program "The Vocal Scene" inaugurates a three-month series titled "Celebrating Singers." Van Dam, the Belgian bass-baritone, talks about his career and specific roles like his turn in the Met's recent *Pelleas et Melisande.* • 1/4, 10-11 P.M. WQXR, 96.3 FM.

"On the Media"
A revamped version of the shelved program launches this week with two new hosts, NPR media correspondent Brooke Gladstone and Bob Garfield, a critic at *Advertising Age.* The new incarnation will focus more closely on the Internet, media convergence, and the blurring of lines between fact and fiction. • 1/6, 7-8 A.M., repeated 1/7, 4-5 P.M. WNYC, 820 AM.

Casper Citron
Barbara Levine, co-director of the Human Nutrition program at Rockefeller University, talks about the alarming trend of increasing obesity nationwide, while Dr. Joaquin Correia of the St. Michaels Heart Institute talks about what irregular heartbeats mean. • 1/6 at 10 P.M. WOR, 710 AM.

Lectures and Panels

"Future Science and the Future Universe"
Steven Weinberg, a Nobel Prize–winning physici who holds the Josey Regental Chair in Science at th University of Texas at Austin, discusses his work on th theory of particles and fields and its implications fc future generations. Part of the library's five-part lectu series "Futures: Bright, Dim and Otherwise." • 1/8 at P.M. Celeste Bartos Forum, The New York Public Librar Fifth Avenue and 42nd Street (212-930-0855); $10.

"Inside Outsider: Japan's Minority Groups"
Japan Society's lecture series on the historical exper ence of Japan's minority groups continues this wee with a look at Koreans. Sonia Ryang, an associate pr fessor of anthropology at Johns Hopkins, gives a hi torical overview of the largest ethnic minority i Japan. • 1/8 at 6:30 P.M. Japan Society, 333 E. 47th St. (21 832-1155); $10, $5 students and seniors.

"Stephen Burley on Genetically Tailored Drugs
The head of Rockefeller University's molecular bic physics laboratory discusses the ways in whic the completion of the human-genome pro ject—which will soon enable doctors to ta lor-make drugs for their patients—will affe the science of medicine. • 1/9 at 7 P.M. Caspar Auditorium, Rockefeller University, 1230 Yor Ave., at 66th St. (212-415-5500); $20.

The Written Word

"An Evening With the Winners of th 2000 National Book Awards"
Prize-takers in four key categories—Lucill Clifton for poetry, Nathaniel Philbrick fc *nonfiction, Susan Sontag for fiction, and Glor* Whelan for children's literature—discuss the lives as writers and answer questions from th audience. Welcoming the winners will b Michael Bloomberg, Public Library preside Paul LeClerc, and the National Boo Foundation's executive director, Neil Baldwi The four will also be reading from their winnin works the following afternoon at Barnes Noble. • Evening: 1/8 at 6 p.m. Celeste Bartc *Forum, The New York Public Library, Fifth Avenue* an 42nd Street (212-685-0261); free. Reading: 1/5 12:30 P.M. Barnes & Noble, 33 E. 17th St. (212-25 0810); free.

Cynthia Ozick and Louis Begley
Ozick, the renowned essayist and novelis reads from her latest essay collection, *Quarr & Quandary*, and Begley—whose first nov was a National Book Award finalist—rea from *Schmidt Delivered,* a sequel to his 199 novel *About Schmidt.* • 1/4 at 6:30 P.M. Housin Works Used Books Café, 126 Crosby St. (212-33 3324); free.

Anselm Berrigan and Stephen Rodefer
The "Segue Reading Series" at the bar debuts th year with the two poets—Berrigan reading from h book of poems, *Integrity & Dramatic Life,* and Rodef presenting his latest, *Mon Canard: Six Poems.* • 1/6, 4- P.M. Double Happiness, 173 Mott St. (212-941-1282); $ suggested contribution.

Rebecca Walker
The daughter of Alice Walker and the author of *Black White and Jewish: Autobiography of a Shifting Self* rea from her book. • 1/8 at 7:30 P.M. Barnes & Noble, 67 Sixth Ave., at 22nd St. (212-727-1227); free. 1/9 at 1 P.M. Bo ders Books and Music, 5 World Trade Center (212-83 8049); free.

Sherod Santos & Charles Wright
Santos, the author of *The Pilot Star Elegies* and *Th*

On the Air

Jailhouse Talk

As officers pound the walls, shouting, a prisoner murmurs, "This is a live shakedown. This is John Mills," just before all his personal belongings are taken from him. "I hate that sound," 18-year-old Cristel (pictured with her baby) says from another cell, her teeth chattering as her jailers slide her cell door shut. When she first got here three years ago—for violently attacking a classmate—she wouldn't even let them cuff her. "I'm just happy that I've changed," she says on the eve of her release. Five inmates, four corrections officers, and a judge recorded their lives for six months, producing 200 hours of raw tape that, edited down to two and a half hours, makes them all sound like radio pros. NPR's new **Prison Diaries**, running during "All Things Considered" every Tuesday in January, combines the jarring power of unaccompanied sound and the convenience of tape recorders to transcend most televised "reality" programming. (See "Radio Highlights" for details.)

City of Women, reads from work that includes new, unpublished poems, while Wright reads from his latest poetry collection, *Negative Blue: Selected Later Poems.* • 1/8 at 8:15 P.M. Unterberg Poetry Center, 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $12.

Vivian Mann
The editor of *Morocco: Jews and Art in a Muslim Land* discusses and signs copies of her book in conjunction with an exhibit of the book's illustrations at the Jewish Museum. • 1/9 at 7:30 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Richard Lewis
The comic and recent memoirist reads from *The Other Great Depression,* an account of his alcoholism and myriad other dysfunctions. • 1/9 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Special Events

Tours

Historic TriBeCa
Though the cast-iron district was given its current name by the real-estate developers who gentrified it, it certainly has its own distinctive architectural and cultural history as both a residential and an industrial area. • 1/6 at 1 P.M. Meet at Bogardus Triangle, where Chambers and Hudson Sts. and West Broadway intersect (212-439-1090); $12, $10 students.

"Elegant Enclaves"
This walking tour of Beekman and Sutton Places makes stops at the former homes of Irving Berlin and Greta Garbo, Kofi Annan's official residence, the new Bridgemarket, and, of course, the Queensboro Bridge. • 1/6 at 3:30 P.M. Meet at the northwest corner of First Ave. and 52nd St. (212-265-2663); $5.

Brooklyn Bridge Talk and Walk
Everything you always wanted to know about the Brooklyn Bridge that you didn't find out from a Burns documentary is imparted during a walk across the bridge itself. • 1/7 at 1 P.M. Meet at Blimpie's, 38 Park Row, across from City Hall (888-377-4455); $12.

Old Chelsea
Setting off from the Flatiron Building, this trip through what's become one of the city's most upscale areas focuses on the rich history of a neighborhood whose past is often overlooked. • 1/7 at 2 P.M. Meet at the Flatiron, Fifth Ave. at 23rd St. (212-969-8262); $10.

Benefits

Special Performance of *Proof*
The critically acclaimed Broadway show stages a benefit performance, with all proceeds supporting the Actors' Fund of America. • 1/7 at 8 P.M. The Walter Kerr Theatre, 219 W. 48th St. (212-221-7300, ext. 133); $25–$70.

"Baby, It's Cold Outside: Hot Songs for a Cold Night"
This year, the Manhattan Theatre Club's annual winter benefit begins with cocktails and dinner and culminates in the above show at 9:15 P.M., performed by Tony winner Lillias White, *The Wild Party* star Brian d'Arcy James, and award-winning actress Sherie René Scott. • 1/8 at 7 P.M. The Plaza Hotel, Fifth Ave. at Central Park So. (212-399-3000, ext. 146); $400.

Exhibits

"The Long Walk to Freedom 1900–1999"
In conjunction with a series of free cultural events at the World Financial Center's tropical Winter Garden, this display celebrates the contributions of sixteen unsung heroes in the American civil-rights movement. The exhibit was created by Community Works with students from the Computer School of Manhattan. • 1/2 through 1/31. The World Financial Center North Bridge Gallery, West St. at Liberty St. (212-945-0505); free.

"Günter Grass: Too Far Afield"
Though Grass is known primarily for his literature (which won him the 1999 Nobel Prize), he's also had a long artistic career as a sculptor and graphic artist—and has frequently acknowledged the influence of his art on his writing, and vice versa. He even designed his first book cover himself. This exhibit displays drawings and other "graphics" dating from 1970 through this year. • 1/5 through 2/10, Tues. through Sat., noon to 6 P.M. Jan Van Der Donk Rare Books, Inc., twelfth floor, Starrett Lehigh Building, 601 W. 26th St. (212-691-5973); free.

"Water-Works"
Cooper Union's show is devoted to the architecture and engineering of the New York City water supply. The survey contains 400 pieces, including drawings, maps, and historical photographs. • 1/8 through 2/10, 11 A.M. to 7 P.M. weekdays, noon to 5 P.M. Saturdays. The Arthur A. Houghton Jr. Gallery, the Cooper Union Foundation Building, Third Ave. at 7th St. (212-353-4155); free.

Other Events

Three Kings Day Parade
Weather permitting, living camels, donkeys, and sheep should accompany the three kings and other local officials as they walk the streets of El Barrio to celebrate the traditional Latino holiday also known as "Little Christmas." The twenty-fourth annual march is co-sponsored by El Museo del Barrio and the Museum of the City of New York. • 1/5 at 10 A.M. Meets at 106th St. bet. Fifth and Madison Aves. (212-831-7272, ext. 116 for info); free.

First Saturday at BMA
The first First Saturday of the New Year at the Brooklyn Museum culminates in the BMA Winter Ball (9–11 P.M.), featuring the Vienna Festival Orchestra and ballroom dancing (capitalizing on lessons earlier in the day). As at all First Saturdays, admission to the museum and all events is free. This time the band in the foyer is the distinctive sextet Isle of Klezbos (an all-female klezmer music group). Upstairs will be the slightly more sedate Music from China, with its lute, dulcimer, zither, bamboo flute, and other ancient instruments. Talks on various exhibitions, dance lessons, and the grand ball will follow, as well as a 9 P.M. screening of Fritz Lang's *Metropolis* with live piano music for those who prefer dancing robots to dancing Brooklynites. • 1/6, 6–11 P.M. The Brooklyn Museum of Art, 200 Eastern Parkway, Brooklyn (718-638-5000, ext. 330); free.

"Winter Festival 2001: Ski Vermont in Central Park"
Though the rare opportunity does present itself, cross-country skiing and snow-tubing in Central Park generally require a little outside assistance (as we go to press, they certainly do). Hence the Parks Department's coverage of five prime acres with enough powder to stage an all-day winter festival in East Meadow—for which it also provides 500 pairs of cross-country skis and snow shoes and a few inner tubes, not to mention a resort-style "warming hut" on the premises. Families can also take part in a snow-sculpture contest, create winter arts and crafts, and study snow survival skills with Urban Park Rangers. • 1/6 (1/20 if it's too warm), 10 A.M. to 4 P.M. Central Park East Meadow, off Fifth Ave. at 79th St.; free.

"Full Wolf Moon Drumming Circle"
The press release says it all, concisely: "With Donna Henes, Urban Shaman. Hunkering in the dark. Hungering for the light. Howling at the moon. Advance

Game Week

HOME
AWAY ▨

	Mon: 1/1	Tue: 1/2	Wed: 1/3	Thurs: 1/4	Fri: 1/5	Sat: 1/6	Sun: 1/7
GIANTS							PLAYOFF BYE NO GAME
KNICKS			▨ BOS MSG 7 P.M.	ORL MSG 8 P.M.			WAS MSG 7:30 P.M.
NETS		▨ ORL FSNY 7:30 P.M.		▨ MIA FSNY 7:30 P.M.		GS FSNY 7:30 P.M.	
RANGERS				▨ PHO METRO 9 P.M.		NJ MSG 1 P.M.	
ISLANDERS		MON METRO 7:30 P.M.		▨ NJ NY55 7:30 P.M.		PHO METRO 7 P.M.	▨ CAR METRO 5 P.M.
DEVILS		PHI MSG 7:30 P.M.		NYI NY55 7:30 P.M.		▨ NYR MSG 1 P.M.	

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A	F	F	E	C	T	E	D	■	Y	E	L	L	O	W
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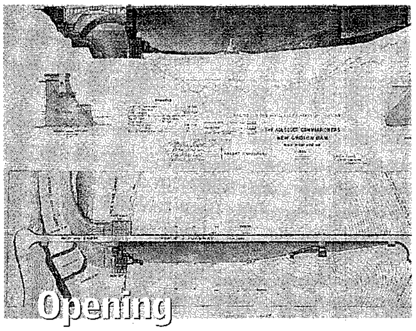
N	I	C	E	N	E	■	P	R	E	S	A	G	E	■	G	L	I	D	E	S
S	O	O	N	A	S	■	M	A	S	■	N	A	E	■	E	S	C	A	P	E

reservations required." • 1/9 at 7:30 P.M. Mama Donna's Tea Garden (call 718-857-2247); $15.

Sports

MAC Youth Development Indoor Track Meets
The Metropolitan Athletic Congress hosts Friday-night meets for youths of several age groups. Visit the MAC's Website, www.mactrack.org, for scheduled events, fees, and youth categories. • 1/5 at 6 P.M., Armory Track and Field Center, 216 Fort Washington Ave., at 186th St. (212-227-0071).

Fred Lebow Classic
Tackle this New York Road Runners Club–hosted five-miler in Central Park and be home in time to catch the afternoon's NFL-playoff games Starts and finishes at East Drive just north of 99th St. Numbers and sweatshirts may be picked up a the NYRRC, 9 E. 89th St., 1/4–1/5 from noon to 7 P.M., 1/6 from 11:30 A.M. to 4:30 P.M., or on race day from 7:30 to 9 A.M. There will be bagels and hot chocolate at the awards ceremony, held after the race at P.S. 198. Nonmembers $18, limited race-day entries $23. Visit the club's Website www.nyrrc.org, to register or for more information. • 1/7 at 9:30 A.M. (212-860-4455).



Watershed Moment

With an infrastructure as sophisticated (or chaotic) as New York's, it's often the bridges, tunnels, and other muscular city projects whose construction has become the stuff of urban myth, and whose creators, from Roebling to Robert Moses, are celebrated. But rarely—except during droughts or water-main breaks—do we take notice of a system that keeps 8 million of us showered and thirst-quenched. This week, Cooper Union does exactly that with **Water-Works: The Architecture and Engineering of the New York City Water Supply**. Four hundred pieces, including 70 maps and architectural drawings (like the 1905 plan for the New Croton Dam, above) and more than 100 historical photographs, track the progress of American technology through these crucial and overlooked public works. (See "Exhibits" for details.)

Photograph courtesy of the New York City Department of Environmental Protection

Kids

Edited by Susan Avery

Rosie Hears a Who

Everyone seems to have a **Rosie O'Donnell** story. At the holiday dinner table last week, a stay-at-home in-law piped up with one about how Rosie (pictured, with Kevin Chamberlin) came to the aid of a local Jersey girl who lost her mother to breast cancer. Now I have a story, too: When I interviewed the TV host about taking over the starring role in *Seussical* as the Cat in the Hat, we spent more time talking about our children than about her second Broadway gig. (In particular, we compared notes on our 5-year-olds' where'd-they-get-*that*? academic excellence.) While I had a feeling we could've yenta'd ad infinitum, I did manage to sneak in an interview question: With the TV show, the magazine, motherhood—why *Seussical*? "I think theater critics eat their young," she shot back, referring to the pitiless reviews the show received. "They were all so snooty. I don't get it. I loved the show. And I told the producers that I'll do anything I can to help." After singing its praises, literally, on her show, and hearing that Cat David Shiner was taking a break in January, Rosie jumped into Solla Sollew. Laying aside Shiner's agile Cat ("I'm 30 pounds heavier since *Grease*," she groaned), Rosie says she'll bring the role back to its book roots and create a more clownlike character, adding juggling, drum playing, and spinning a ball on her fingertip. As for her babysitting schedule, she plans to schlep her kids to all 24 shows, alternating children for each performance. "My son asked me if he could be a Who. I said, 'You know, honey, when you're bigger you can be a Who.' " (Rosie O'Donnell will join *Seussical* from January 16 through February 10.) S.A.

Children's Events

Rosie in the Hat
Rosie O'Donnell adds to her already busy schedule with 24 performances of the lead role in *Seussical.* As the Cat in the Hat, Rosie will be, well, Rosie, bringing her goofy antics to the stage. • 1/16–2/10; Richard Rogers Theatre, 226 W. 46th St. (212-307-4100); $25–$85.

Boat People
If it's January, it must be time for the New York National Boat Show. Use your market profits to buy one of the 1,000 new luxury motor yachts on display. Treasure Cove, a special section for children, is filled with fun activities, such as radio-controlled-model-boat races, casting contests, scuba demos, boat building, and a celebrity appearance by Twiggy the water-skiing squirrel. Free life vests to the first 200 children, 11 and younger, on 1/13. • 1/6–1/14; Jacob K. Javits Convention Center, Eleventh Ave. at 35th St. (212-922-1212); $10, $3 kids 6–12, free for kids 5 and younger.

Santa, Come Back
If your kids haven't had enough of the holidays, give them one last hurrah with a theatrical presentation of *Rudolph the Red-Nosed Reindeer.* • 1/6 and 1/13 at 1 P.M.; Cultural Arts Playhouse, 714 Old Bethpage Rd., Old Bethpage, Long Island (516-694-3330); $7.

Fantasy Films
The Film Society of Lincoln Center's "Movies for Kids" series continues with *The Neverending Story,* a 1984 PG-rated flick about a lonely city boy who spends his days reading, then becomes part of a story himself. • 1/6–1/7 at 2 P.M.; Walter Reade Theater, 165 W. 65th St. (212-875-5600); $3.

The Guggenheim Comes to *Sesame Street*
Wanna feel old? Okay, deep breath: *Sesame Street* is 32 years old. The good news is that its new season on PBS, which begins this week, focuses on the creative process of making art and music. Elmo subs as a drummer in Oscar's All-Grouch Band, Ernie starts an "instant poetry" concession, and Baby Natasha scribbles her first scribbles. Masterpieces by Chagall, Kandinsky, and Miró were borrowed for some episodes. "We believe children are ready to reach for a richer world," says executive producer Michael Loman. We agree. • Weekdays at 7 A.M.; WNET (Channel 13).

Eskimos, Yogurt, Backpacks & Gravity? Destination: Staten Island.
With one interesting workshop after another, who can resist a trip to the Staten Island Children's Museum? On January 3, kids learn about the arctic sun and create their own Eskimo snow goggles. Yogurt is the topic of the day on January 5, as kids discover what gives this favorite its distinctive taste and whip up a batch of their own. The following two days (1/6–1/7) are all about making your own backpack. On January 9, they'll defy gravity with a workshop on air gliders. • All workshops are from 1 to 4 P.M.; Snug Harbor Cultural Center, 1000 Richmond Terrace (718-273-2060); all workshops are free with $4 admission, except the backpack workshop, which is $2 plus admission.

I See a Purple Cat Looking At Me
Storytellers from the Heckscher Museum of Art read *Brown Bear, Brown Bear* to toddlers, followed by a workshop of art activities related to the book by Bill Martin Jr. Guides are available in both English and Spanish. • 1/6 at 11:30 A.M.; 2 Prime Ave., Huntington, Long Island (631-351-3250); $3 per family.

Ringing in the Chinese New Year
The American calendar may have just heralded the (actual) millennium, but the Chinese calendar is still gearing up for its annual celebration. ArtsConnection brings a day of Asian entertainment to kids on January 6, starting with the Chinese Folk Dance Company demonstrating traditional dance and storytelling, from 12:30 to 2:30 P.M. Youngsters can carve their own soapstone and learn to ribbon-dance between 12:30 and 2:30 as well. From 3 to 4 P.M., kids will be entertained by a team of juggling masters, the Gizmo Guys. • 120 W. 46th St. (212-302-7433, ext. 1440); workshops are $2, $6 for the Gizmo Guys.

Opera in Brief
Give the young novice a taste for opera without overdoing it. The Amato Opera family series includes 90-minute presentations of fully costumed adaptations of some of the classics. • 1/6 is *La Bohème* at 11:30 A.M.; 319 Bowery (212-228-8200); $15.

Happy 100th Birthday, Wicked Witch of the West
Since Lyman Frank Baum published *The Wonderful Wizard of Oz* in 1900, there have been many adaptations for the stage and screen. Nicolas Coppola, the artistic director of Puppetworks, has remade the story for the marionette stage, featuring original country-and-western songs and special effects for the twister, wizard, and melting witch. • Saturdays and Sundays, 1/6 through 4/1, at 12:30 and 2:30 P.M.; special performances on 1/15 and 2/19–2/23; 338 Sixth Ave., at 4th St., Park Slope, Brooklyn (718-965-3391); $7, $6 kids.

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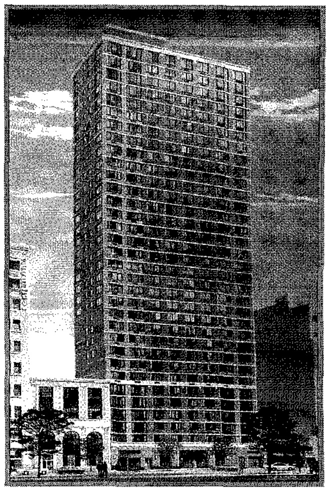

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Property ID 3927

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Own Half a beautiful twnhse w/ dining rm 2 brs & 2.5 bths. Country terr overlook gardens. WBFP, hi 10' ceils, New cook's kit w/ stainless appliances, W/D, lots of closets. Roof rights to build a 3rd flr w/ this exciting condo. Ask : $1.199M CC + Re Tax, $324/Mo.
Renee E. Isacoff 381-3249
Halstead Property Company

how to power up your apartment search

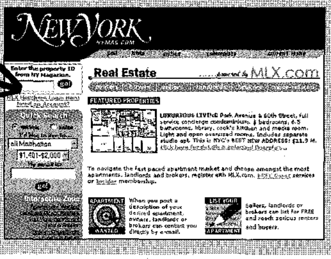
1. Find the Property ID on the right top from print ad.

Central Park South **ID#45674**
1 BR, 1 BT, post war clean elv bldg
Fantastic view! 24 dmn, jacuzzi,
mbl ktn & bt, huge balcony, details,
garage, pets OK, Financing 75%

2. Log onto www.nymag.mlx.com and type in the Property ID. Click on the Go! button on the right.

Enter Property # you saw in New York Mag.
45674 *go!*

3. Online ad will come up with full available details and contact's profile



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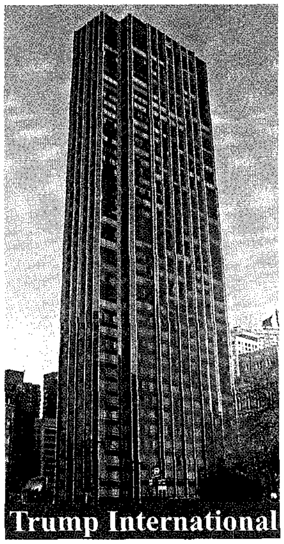

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Asking: $2.8M.

Uzi Marom
Broker/Owner
212-501-8600 x301
Re/Max City Realty

Midtown

Property ID 3917

30s E/Madison Ave. Lux Pre-War
Beaut 2 br & 2 Bth in NY's top 10 co-ops Hi Flr, Large Terrace sep wndwed kit, DR hi ceil, oak fl. Lo Mt!.....................$1.1M
Knickerbocker Village NY, Inc.
Sawyer Smith 212-377-5757 x223

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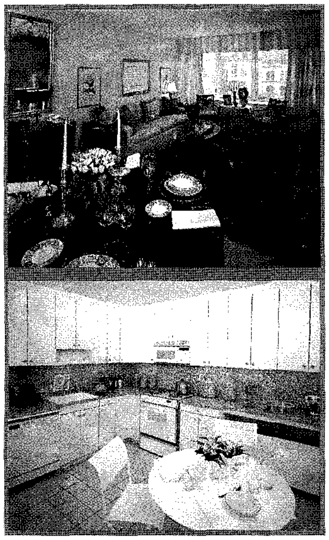
52 Park Avenue Luxury Condominiums

Property ID 3901



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Property ID 3916

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Property ID 3919

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Property ID 3902

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Bayclub Hirise Condo
Indr/outdr pool, gtehse, gym, drmn, conc, tennis & stores. 2 br, 2 bth, Reno & Remodeled, watervu, 1350sf, state of art kit & bth, steam shwr, jcz---$595K **Steve**
Bay Benjamin RE 718-225-0800

Property ID 3903

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Cryder Hse Lux Waterfront Hirise
Drmn/conc, pool, priv dock, 3 br, 2 bth corner, Reno & Remodeled, 1800 sf, terr, walls of windows w/city, bridge & water vus--- $646K **Barbara**
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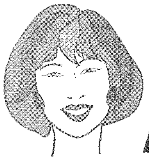

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The term "rent-controlled" applies to residential buildings constructed before February 1947. The tenant of a rent-controlled apartment must have been in residence since July 1971. When such an apartment is vacated, it becomes rent-stabilized or deregulated to free market rates.

On the other hand, a "rent-stabilized" apartment building must be six or more units built between February 1947 and January 1974. Rent-stabilized apartments also include those occupied by tenants who have been in residence since June 1971 in buildings built before February 1947. Included as well are apartments in buildings with three or more units constructed or extensively renovated since 1974. Rent increases for these apartments, determined yearly by the Rent Guideline Board, are effective for leases beginning on or after October 1 of each year.

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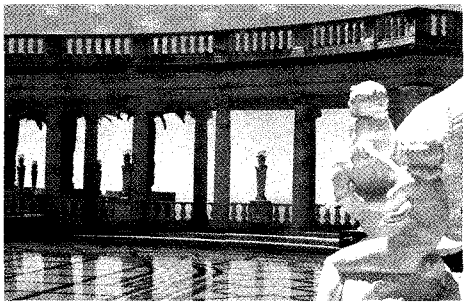

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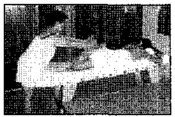

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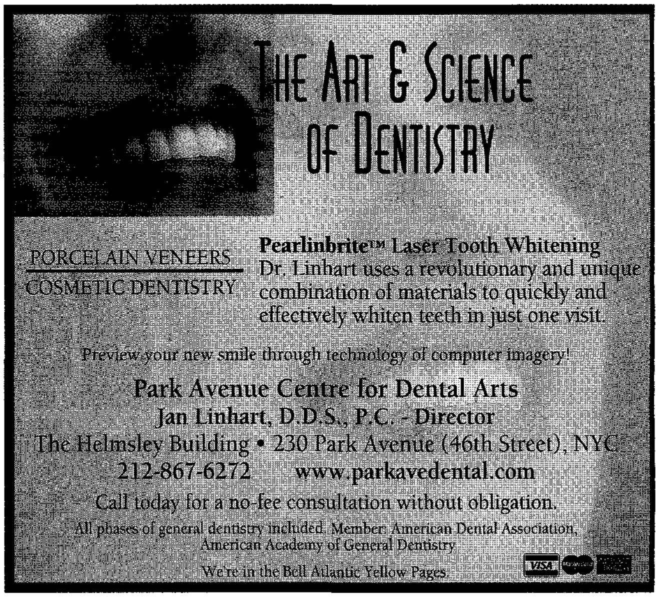

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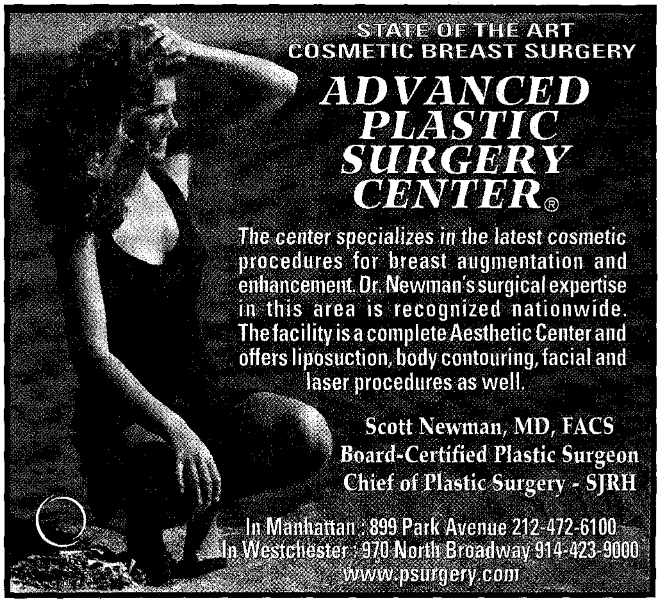
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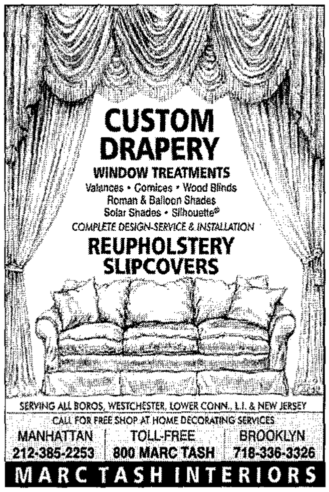

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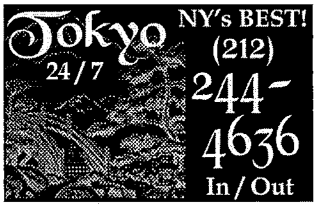

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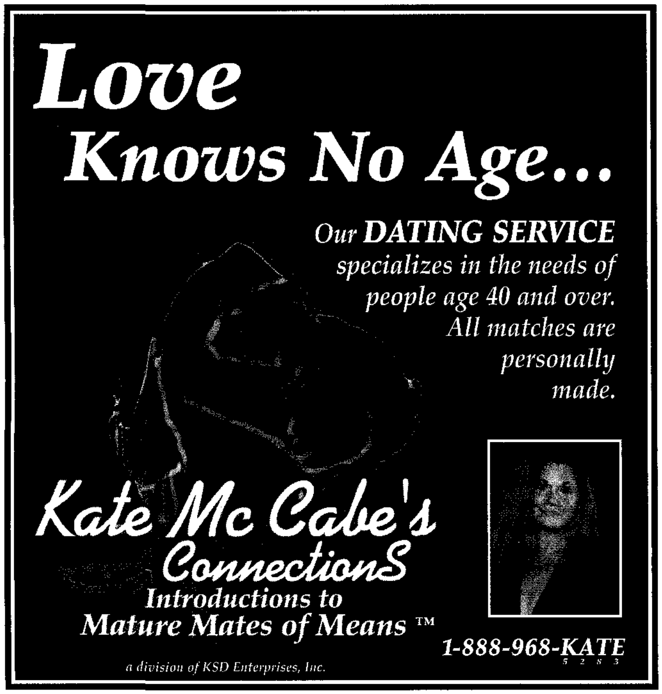
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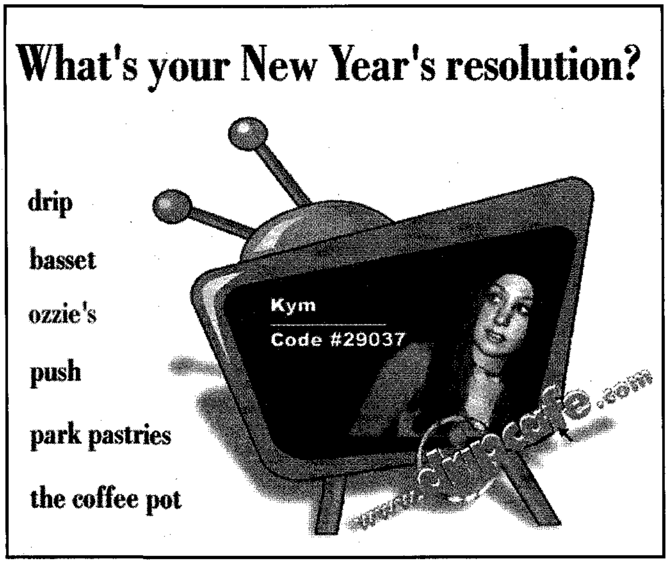
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niversity Professor—50s, divorced, uscular, chiseled features. Seeks lifetime elationship with financially/emotionally ecure woman with a flair for elegant attire high heels, furs, etc.), and who likes to ance. Photo/letter/phone, please. 6193✉

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inding You!—I know you're out here, hence this ad. I have always oved you although we have never met. o you know what I mean? Nice-looking, ivorced white male, professional, 5'9", lim, no kids, young upper 50s, Italian, ecure, Wall Street area, seeks lady who nows that, in the end, love is really all here is. Photo. 6205 ✉

retty, Fit, Wasp Manhattan Widow—3, well-read, well-bred, loves her two rown children, a good book, a good joke, oast lamb with rosemary, the sound of rickets on a summer's night - seeks tallish weedy gentleman (55-70) who undertands loss, and the possibility of new eginnings. Annabellenyc@aol.com 6197✉

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Gay White Female—Femme, slim, young-looking 51, classy, financially secure, with diverse interests, in search of quality person with good sense of humor, who's slim, femme, nonsmoker, 40-50. Photo/note. 6150 ✉

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Magic Touch—Handsome, fun and family-oriented, white attorney, early 50s, seeks very pretty and stylish Asian woman, 30-39. We will kiss in the rain and marry. Photo/phone for reply. 6159 ✉

Strawberry-Blond—Blue eyes, pretty, slim, 5'7", Ivy League grad. Sensitive, kind, articulate. Interests include tennis, the arts, politics. Seeking bright, educated, caring, affectionate, emotionally and financially secure Jewish male, 46-59, who knows that life is more complete when shared with another. Sense of humor a plus. Note/phone number. 6164 ✉

Fun, Upbeat, Semi-Sane—Nice guy, easy to talk to, tall, rugged-looking 51, business owner, looking to connect with kind, bright, passionate woman. 6158 ✉

Loving, Blue-Eyed Blond Widow—Grown children, needs a loving widower - match education, culture, great reader, music, mutual respect, hand-holder as well as passion and compassion. Near Westchester. 70-80. 6148 ✉

RSVP—Lovely, bright, down-to-earth divorcee with elan and panache, seeks multifaceted monsieur, 55-65, with joie de vivre. 6173 ✉

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Warm, Kind, Cultured—Attractive, 50s, Russian lady seeks loving, smart, special male companion. 6163 ✉

Scientist Seeks Binding Sight—High-energy, romantic, athletic, secure, good-looking, divorced, 50, 6', 175-lb guy, seeks pretty, happy, athletic, buxom brunette, 30s-mid 40s, to share laughter and dreams, music and food, cuddling and kissing, ski house and Cherokee. Note and photo, please. 6176 ✉

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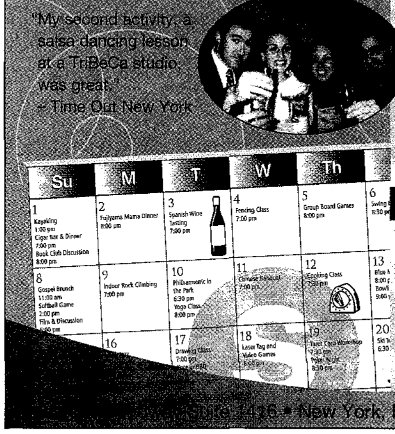
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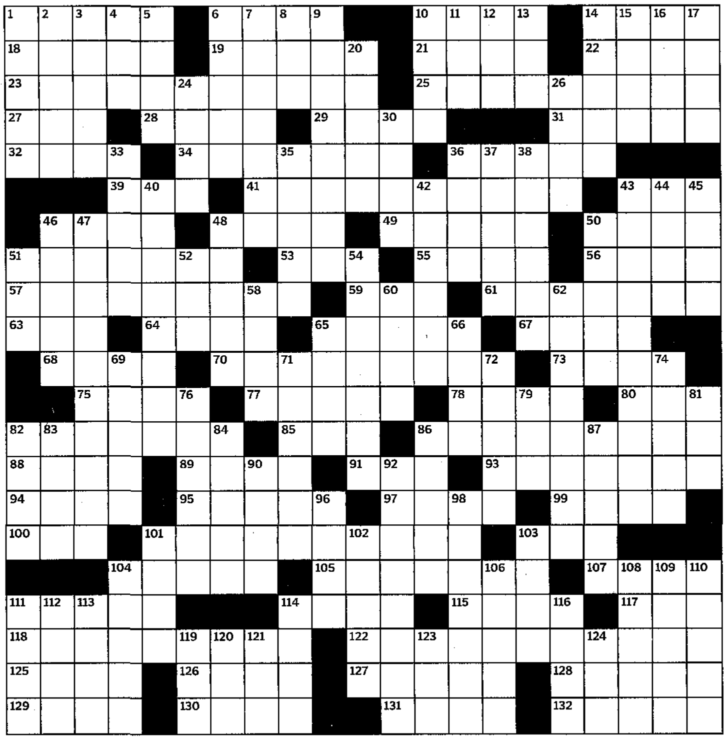
'Taking Measures'

'Cue' Crossword by Maura B. Jacobson

ACROSS

1 Frigidaire competitor
6 U.S. Pres., militarily
10 Schism
14 Chowder ingredient
18 He played Watson to Basil's Holmes
19 Aluminum city of Tennessee
21 Fragrance
22 —— sapiens
23 Temporary speed-distance units?
25 4 nickels?
27 Before Virgo
28 All over again
29 Popular sports label
31 Sandwich cookies
32 Icelandic literary work
34 Capital of Libya
36 Cuplike flower
39 Saint, Portuguese style
41 1,000 cubic centimeters of German pants?
43 Kit —— (candy bar)
46 Jannings of early films
48 Plum for a gin fizz
49 Prearranged win
50 Kind of bean
51 Popeye's veggie
53 Employ
55 Miffed
56 Very much
57 10 birthday greetings?
59 Squirrel's tidbit
61 Incite to anger
63 Pulpit talk: abbr.
64 Manchurian border river
65 Kin of staph
67 Investment gambling, for short
68 Go sky-high
70 Weight of 1 evangelist?
73 "—— Little Tenderness"
75 Warms the bench
77 Jigsaw-puzzle unit
78 First name in sitar fame
80 Caesar's 201
82 Conceal
85 Verse form
86 ½ of a large intestine?
88 Bassoon's relative



89 Panache
91 U.K. medal
93 Padded envelopes
94 Moves on one leg
95 Baseball teams
97 Say grace
99 Org.
100 Quarter of 4
101 12 inches of bulbs?
103 Brian of Roxy Music
104 Light fogs
105 Finds attractive
107 Shut-eye sessions
111 "Good-bye, amigo"
114 ——'acte (intermission)
115 Thrift-shop stipulation
117 Draw on a straw
118 1 million aches?
122 Basic unit of laryngitis?
125 It's clicked on a computer
126 Go off course
127 Biblical mountain
128 Cognizant (of)
129 Seurat's trademarks
130 Best or Ferber
131 Medicine amount
132 Uptight

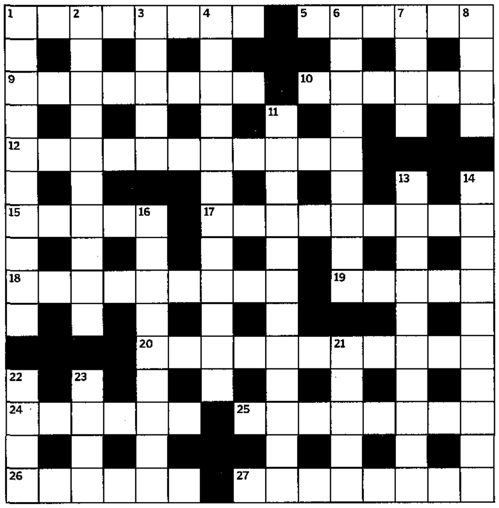
DOWN

1 Where maxi-skirts end
2 Dug for ore
3 "You're —— Man, Charlie Brown"
4 Volleyball-court fixture
5 With Romeo, a car
6 Solicitous person
7 Malice
8 Sgt., e.g.
9 Implies the meaning of
10 Tug-of-war need
11 Sweet-as-cider girl, in a song
12 In favor of
13 Refrain start
14 Cricket's sound
15 Theater section
16 Bullets, familiarly
17 Rolling stone's lack
20 Nimble
24 Golden-rule word
26 Slay
30 Cassis cocktails
33 "Softly, —— Morning Sunrise"
35 Devout
36 "Oz" dog
37 Wrest without right
38 Shunned ones
40 Individually from the menu
42 Demi's "Scarlet Letter" role
43 1,000 bikes?
44 Berserk
45 London museum
46 Fencing swords
47 1 millionth of a mouthwash
48 Hedge bush
50 Aussie tennis great
51 Former radical campus gp.
52 Moving item of machinery
54 Allured
58 Faucet problem
60 Sudden compulsion
62 Eyeglass expert
65 Husky's haul
66 Remove the peel
69 Buenos ——
71 One of the Barrymores
72 Li'l Abner's mother
74 Future oak
76 Execs' scribes
79 By way of
81 Outs' opposites
82 Lower Manhattan area
83 Black, poetically
84 "Silas Marner" author
86 Kinds
87 1953–55 middleweight chai Bobo
90 Picnic scavengers
92 Shaped like the earth
96 Billboard
98 —— the eye can see
101 Angler's prey
102 Roman Empire invaders
103 Weird-sounding lake
104 Suffers audibly
106 Actor Davis
108 Nile dam
109 Stevedores' workplaces
110 Spender's outing
111 In the thick of
112 Art mode of the '20s and '3
113 Gershwin's "—— Rhythm"
114 Poet Pound
116 Tiff
119 Eden exile
120 Wine choice
121 Square root of 100
123 Yucatan year
124 Part of I.O.U.

The 'Guardian' Crossword Set by Mercury

ACROSS

1 People from Job Centre turned up in town. (8)
5 Head waiter gets at you in the exit. (3,3)
9 Their USA supplier of dictionaries. (8)
10 Hidden inside was a crumbling bone. (6)
12 Instant divorce supporter. (5,6)
15 Something you get down from. (5)
17 Ambush a student, in other words, during the interval. (3,2,4)
18 Simple-minded people love taking foreign money into pubs. (9)
19 Imagine a beastly mother about to enter. (5)
20 Not believing that ICI sale is fixed. (11)
24 Coloured ring on cooker. (6)
25 Very attractive way to win a boxing match? (8)
26 Squeeze through with a small child. (6)
27 Says one objects to annoying things, including rubbish. (8)



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DOWN

1 Pie rises at cooked food shop. (10)
2 Ruling out reducing LP distribution. (10)
3 Smallest article in case is taken out. (5)
4 To run cable car then needed permission. (5,7
6 A strip performed in it will be uninhibited! (9
7 Monster function upset soldiers. (4)
8 Large book given to crossword compiler. (4)
11 My one exotic spider is a good source of income. (5,7)
13 Appeared with a mongrel found by accident. (4,6)
14 Fires caused terrible mist dead in the centre of America. (10)
16 Figure of rector wanting other ranks' fish. (9)
21 Implied a spiteful woman's upset by sex appeal. (5)
22 Cereal firm requiring very many hands? (4)
23 Caught a man with a seat after a party. (4)

Solutions to last week's puzzles appear on page 92

[Climbing Gym @ M.P.H.C.]

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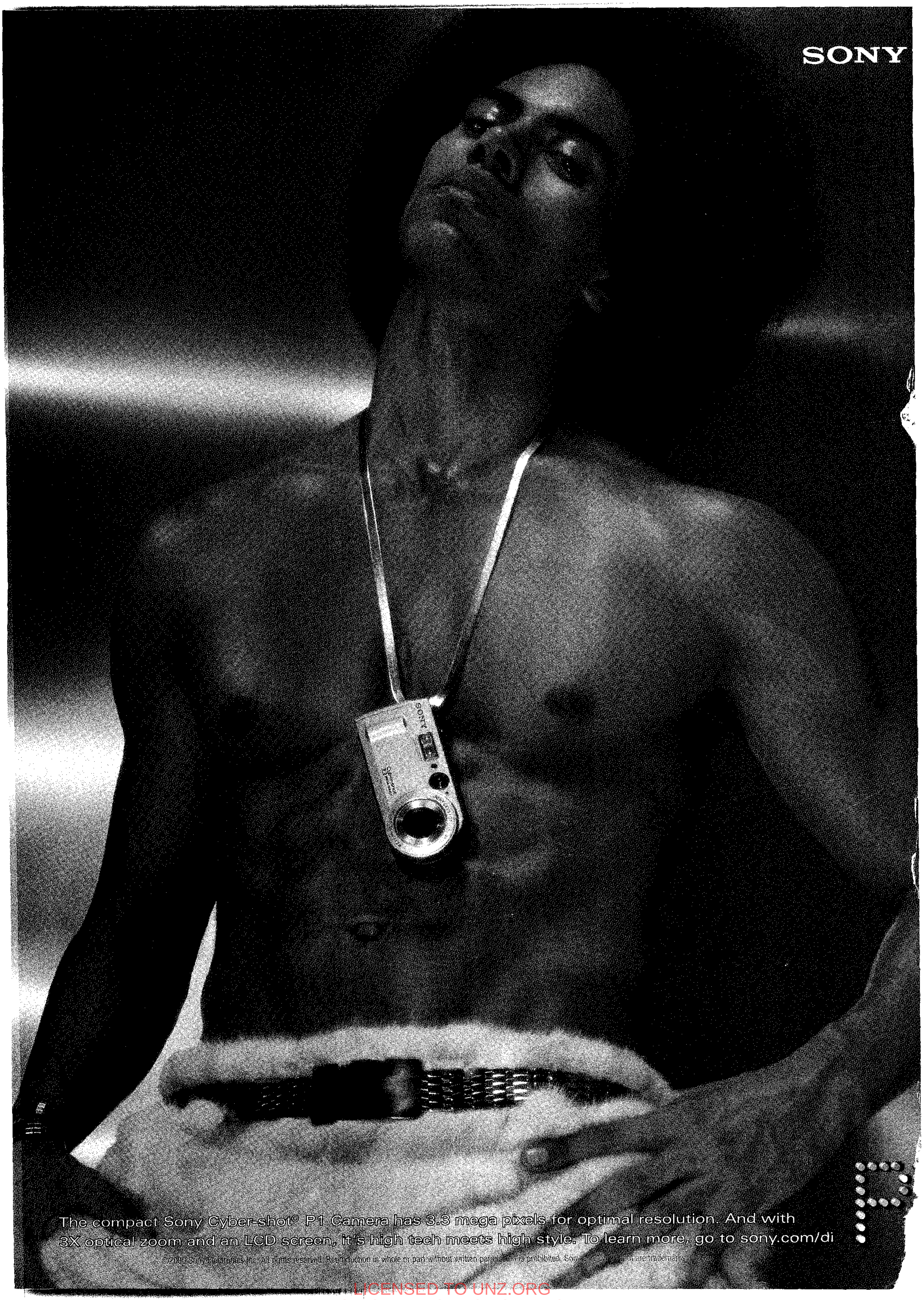

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